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# MODERN LANGUAGE FORUM

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## MORHOF AND LOCKE AND THE ORAL METHOD IN THE TEACHING OF FOREIGN LANGUAGES

The dispute among language teachers between the proponents of an oral method and those who favor the use of grammar and reading has a long history, extending back to the sixteenth century. This difference of opinion continues to the present, and in recent years has been particularly lively. One may point to the spectacular success claimed for the modified oral methods as used in the Army Specialized Training Program, which has led some to suppose that here something wholly new and greatly superior to previous methods has been evolved. On the other hand, the reading and grammatical approach does not lack its defenders; the "amazing" results claimed by the protagonists of the methods used in the ASTP and in the Navy School of Japanese Language<sup>1</sup> have been questioned, and these methods attacked<sup>2</sup>.

In the latter half of the seventeenth century opposition to the traditional mode of learning languages, at that time, of course, chiefly Latin and Greek, by rule and precept, appears to have been one of the ideas current among writers on educational matters. There had been some earlier examples of individuals who had achieved notable results by the use of some sort of oral method. Montaigne's account<sup>3</sup> of his early training is particularly well known. His education had been entrusted to a German Latinist who knew no French, and for several years the child heard nothing but Latin. "J'avois plus de six ans avant que j'entendis

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<sup>1</sup>The methods used in these two programs were by no means the same, as seems to be assumed by some, e.g. E.H. Zeydel, *German Quarterly*, Vol. XIX (1946), p.2. The Navy program put much greater emphasis on learning the native system of writing and on ability to read and much less on grammatical analysis than did the Army. The Navy also did not use the services of trained linguists.

<sup>2</sup>Cf. H.R. Huse, *Reading and Speaking Foreign Languages*, Chapel Hill, 1945.

<sup>3</sup>*Les Essais de Montaigne, publiés d'après l'édition de 1588*, 4 vols. Paris, Flammarion, no date. Vol. 1, pp. 196-198 (Book 1, Chapter 26).

non plus de françois, ou de perigordin que d'arabesque; et, sans art, sans livre, sans grammaire ou précepte, sans fouet et sans contrainte, j'avois appris du latin tout aussi pur que mon maistre d'eschole le sçavoit."

And in the first part of the seventeenth century some had spoken out against the traditional requirements of composition and Latin essays and the learning of languages by rule and precept: in 1631 John Amos Comenius published his *Janua Linguarum Reserata*, illustrating his method of learning to read Latin and Greek by the use of identical passages in parallel columns, one of which was in the learner's native tongue. And Milton, in the tractate 'Of Education' (1644)<sup>4</sup>, recommended that the student, after some attention to pronunciation and after learning the forms, should proceed immediately to the reading of a short text. The students "might then forthwith proceed to learn the substance of good things and arts in due order, which would bring the whole language quickly into their power. This I take to be the most rational and most profitable way of learning languages." But the systematic advocacy of a method based on speaking the foreign language is not found before about 1670. It is proposed here to examine the opinions in this matter of two writers of this period, the German bibliographer, encyclopedist, poet, and literary historian Daniel Georg Morhof, and the English philosopher Locke.

Morhof<sup>5</sup> was born in the North German town of Wismar in 1639, studied law and classical literature at the University of Rostock, and in 1660, at the age of twenty one, became professor of poetry there. In 1665 he was called to the new University of Kiel as professor of eloquence and poetry, and there he remained until his death in 1691, assuming the chair of history in 1673 in addition to his other duties. His writings cover an unusually wide range of subject matter, including, among other things, treatises on law, medicine, and the transmutation of metals, but his reputation in his own time, which was immense, was founded on three works, the *Unterricht von der Deutschen Sprache und Poesie* (1st

<sup>4</sup>Cf. *Milton on Education*, edited by O. M. Ainsworth, New Haven, 1928, p. 53.

<sup>5</sup>Cf. R. von Liliencron, article on Morhof in the *Allgemeine deutsche Biographie*, Vol. 22 (1885), pp. 236-242. Also Wenzel Eymer, "D.G. Morhof und sein Polyhistor, ein Beitrag zur Lehre vom Bildungswesen", in *Xenia Austriaca*, Vienna, 1893.

edition at Kiel in 1682, 2nd edition in 1700, 3rd edition at Lübeck and Leipzig in 1718); the *Opera Poetica* (Lübeck, 1697); and his most famous book, the *Polyhistor, sive de Notitia Auctorum et Rerum Commentarii* (Lübeck, 1688). This publication of 1688 consisted only of the first part of the work, which was not completed until 1708; the whole work underwent a second edition in 1714, a third in 1732, and a fourth in 1747.

In the *Unterricht* the first part deals with the "Teutsche" (or Germanic) language, that is, all the Germanic languages taken together and regarded as a unit, and is based on the notion that all languages are, in part at least, derived from Germanic; Morhof is nothing if not a protagonist of German culture, and his ideas about language are similar to those of several other European writers in the sixteenth and seventeenth centuries, who attempted to derive all tongues from the writer's native language. Such are, for example, the Dutchman Goropius Becanus (1518-1572), who thought Dutch was the parent of all other languages; and the Swede Andreas Kemke (died 1689), who seriously maintained that in the Garden of Eden God spoke Swedish, Adam Danish, and the serpent French\*. The second part of the book presents a sketch of the history of poetry in Italy, France, England, Holland, and Germany and is the first attempt in Germany to write a history of modern literature. The third part is concerned with the theory of poetry.

His theories are illustrated by his own poems; the Latin poems are collected in the *Opera Poetica* of 1697, and fill a book of 967 pages; the German poems are added as an appendix, of 510 pages, to the third edition of the *Unterricht*. The greater part of these compositions consists of short, occasional pieces, and although they do not rise above the level of contemporary work in Germany, they afforded Morhof a considerable reputation as a poet in his own time: he was called "der Schwan der Cimbrer" and was compared to Homer and Vergil.

His fame chiefly rests, however, on the *Polyhistor*, the several editions of which indicate the high esteem in which it was held and the influence it exercised. This book starts from the premise that the purpose of education is the acquisition of learning, as much of it as possible; it is held that a mastery of all worth-

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\*Cf. Louis H. Gray, *Foundations of Language*, New York, 1939, pp. 420-421.

while knowledge is within the competence of an educated man. It is thus a defense of what was called in Morhof's day 'polymathia', and embodies an exposition of one of the educational theories current in the period. Most of the book is concerned with demonstrating how such an encyclopaedic knowledge is to be acquired, and of what it consists. It constitutes, in some 2000 pages, a treatise on education and a digest of the formal learning of the period, as professed in the German universities of the end of the seventeenth century.

In each chapter, Morhof gives the various schools of thought which have developed on the topic treated in the chapter, groups under each of the different writers, with their works, who support the various points of view, and summarizes, at greater or less length, what he considers the more important of these works. A major portion of the discussion consists thus formally of summaries of, and extracts from, other men's books; but his own attitude is clearly revealed in the choice of the books he undertakes to review, and in the comments which appear in these reviews.

The second book of the first 'tomus' of the *Polyhistor* is devoted to educational method, and the ninth chapter of this book is entitled "de Methodo in Linguis, Latina praecipuè et Graeca, discendis tenenda" (pp. 455-480 in the edition of 1708), i.e., on the method to be used in the teaching of languages, especially Latin and Greek<sup>7</sup>. In the following paragraphs I shall summarize, in some detail, the discussion contained in this chapter; I translate from the Latin.

The chapter is arranged in two parts: languages can be taught solely by speaking them (pp. 456-464), or they can be taught by some method employing books and grammar (pp. 464-480). In the first part four books or parts of books which advocate the acquisition of languages "via Conversationis" are discussed; in the second part some ten writers and their books are mentioned under the heading of 'via Institutionis in Linguis', and two or three of these are treated at some length.

Languages, says Morhof, must be learned because they are the vehicles of knowledge; but too much time is ordinarily spent

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<sup>7</sup>This was a subject of relatively much greater importance in Morhof's day than now, since at that time a thorough knowledge of Latin was necessary before any subject could even be begun. Greek, though the object of much praise, receives much less attention.

in this task, time which otherwise might be devoted to the subjects themselves. Now the modern vernaculars can be acquired with no great effort if parents, teachers, servants, and others with whom we converse speak correctly. If Greek and Latin could be learned by the same method, we could pass sooner to the disciplines themselves. Hence many have formed the idea that Latin ought to be learned by conversation with speakers of Latin rather than by reading and rules of grammar. The well-known example of Montaigne is quoted with approval, as well as a number of other instances, among them that of a four-year old child<sup>a</sup> at the French court who spoke Latin faultlessly. Unusual talent is not necessary to attain such proficiency. The usefulness of Latin is so great that all difficulties in the way of learning it as quickly as possible should be overcome. In speaking many things are learned simultaneously, e.g., inflections, syntax, and vocabulary; the method of reading and grammar has the defect of an excessive and not very profitable breaking up of the language into its component parts. Children can easily learn more than one language at the same time. The subject matter of the conversation chosen should not be exclusively serious, but rather, and chiefly, of a humorous and amusing character. The rules of grammar, which are among the first things ordinarily taught, are as difficult as any other art or science: abstraction is as great among grammarians as it is among metaphysicians.

At this point Morhof gives his whole-hearted approval to a proposal made by the anonymous author he is reviewing (cf. note 8 *infra*), a recommendation that the French king—Louis XIV—should found a Latin-speaking ‘civitas’ or community, where boys would be taught the Latin language by conversation alone. Morhof believes that such a community could be firmly established within a period of twenty years; all persons connected with it, even the workmen and tradesmen, would speak nothing but Latin. He suggests that six or seven men having an accurate knowledge of the language be chosen as teachers to instruct the children—girls as well as boys—of poor parents; there need be no limit upon the number of students. After they had acquired an adequate command of Latin they could be taught some trade, and thus the expense of setting up such a community might be defrayed within

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<sup>a</sup>This was taken by Morhof from a French book which he knew in English translation: *An Examen of the Way of teaching the latin tongue to little children by use alone*, published anonymously in London in 1669.

a short time. He further suggests that such an institution would merit the support of wealthy persons, whose money is often wasted in foolish and pleasure-seeking ways. Greek, as well as any other language, could be learned along with Latin at the same time; for children, says Morhof, are not confused by several languages. But he is pessimistic about the prospects of such a scheme: it would be opposed by the schoolmen.

In passing to the discussion of the method of learning languages by books and grammar, Morhof insists at the very start that any such method must be as short as possible; he cannot approve of those who burden the memories of children with a multitude of rules and exceptions. Many teachers, he says, teach languages not in order that the students may learn them but to make grammarians, than which nothing is more absurd. He disapproves of teaching vocabulary by means of etymology and word derivation; that can easily and without great effort be learned in the process of reading. Words in common use are few in number, and why bother with the others?

Many sins are committed by language teachers: some have too much respect for rules of grammar and devote too much time to them; others think language can be learned in an excessively short time. But the fault of the latter is less than that of the former.

There are three degrees of perfection in language knowledge. The easiest to acquire is a passive knowledge, involving merely an ability to understand the spoken or written language; more difficult than this is the ability to express all ordinary matters without hesitation in the foreign tongue; the third is the ability to express oneself accurately and fluently in speech or writing on any subject whatsoever. Education ought to proceed from the simpler to the more difficult, and hence the current practice of requiring beginners in Latin to compose orations and philosophical arguments is completely wrong. Passive knowledge has these advantages over the other two degrees of mastery, that its usefulness is constant, that it is much more easily retained in the memory, and that active knowledge is much more easily attained once a passive knowledge is acquired. The author under review now advocates that only the first degree of mastery be the aim of the schools, and that grammar instruction come after reading and consist solely of declension, conjugation, and vocabulary drill. But Morhof disapproves of the total omission of composition.



We may now turn to a consideration of Locke's discussion of this topic. The paragraphs of *Some Thoughts concerning Education*<sup>9</sup> devoted to the learning of languages are surely much better known than Morhof's treatment of the subject, and may therefore be summarized more briefly. Locke is concerned not with the training of scholars but with the education of gentlemen, and in his scheme virtue, wisdom, and breeding come before learning. The emphasis in his plan is thus very different from Morhof's whose whole work is a defence of 'polymathia'. The more remarkable, therefore, is the agreement the two writers exhibit in the importance they both attach to the place of habit and practice in their theories. Locke, for example, says (p. 142): "For languages being to be learned by Rote, Custom and Memory, are then spoken in greatest Perfection, when all Rules of Grammar are utterly forgotten." And again (p. 145): "I would fain have any one name to me that Tongue, that any one can learn, or speak as he should do, by the Rules of Grammar."

For Locke as for Morhof the purpose of language-learning is a practical one: "Men learn Languages for the ordinary Intercourse of Society and Communication of Thoughts in common Life, without any farther Design in the Use of them" (p. 146). "The Knowledge a Gentleman would ordinarily draw for his Use out of the Roman and Greek Writers, I think he may attain without studying the Grammars of those Tongues, and by bare reading, may come to understand them sufficiently for all his Purposes" (p. 148). The first foreign language that a gentleman's son should learn is French, and this language is commonly learned by the right way, "which is by talking it into Children in constant Conversation, and not by grammatical Rules" (p. 138). But Latin also is "absolutely necessary to a Gentleman" (*ibid.*), and it is a wonder that it also is not taught in the same way, "by talking and reading." Locke cannot "encourage" the ordinary way of learning it in grammar-schools, and, noting that some others have had similar ideas, proposes his method: "To trouble the Child with no Grammar at all, but to have Latin, as English has been, without the Perplexity of Rules, talked into him" (p. 139). "If therefore a Man could be got, who himself speaking good Latin, would always be about your Son, talk constantly to him, and suffer him to speak or read nothing else, this would be the

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<sup>9</sup>The edition consulted is that of R. H. Quick, Cambridge University Press, revised, 1884.



true and genuine Way" (*ibid.*). But if such a man cannot be found, there is a more imperfect way, which consists in the use of a simple Latin text supplied with an interlinear translation, word for word, which is to be constantly repeated until perfectly learned; along with this the pupil will need to learn by heart, first the conjugation of verbs and then the declensions of the nouns and pronouns. The kind of language skill desirable for gentlemen is the ability "to understand perfectly" writers in the foreign language; no "Themes or Declamations, and least of all, Verses of any Kind" are to be written by the boy. Nor is he to be required to learn by heart long passages from the classical authors.

We may now compare the views of Locke and Morhof. Both of them are strongly opposed to the method of language teaching current in their age, a method indeed used continuously thereafter up to the present day. The opposition to this method of grammar and rule and precept comes from the observation that the great majority of pupils acquire no real command of the language through it, and that a great deal of time and effort are wasted in attempting to reach that goal. But a knowledge of foreign languages is essential for an educated man, be he gentleman or scholar, and the way to attain such a competence is obviously the same as that by which the mother tongue is acquired, through use and not through rule; and use means primarily the use of the spoken word. But if this way prove impracticable for one or another reason, one may teach language through books by having the learner read widely and carefully, and giving him the minimum of grammar to learn. So far these two writers are in agreement, despite the fundamental difference of their views about the purpose of education. They appear to differ only in the place that is assigned to composition and to memory work.

Was it merely a coincidence that these two contemporary scholars came to hold such similar views? Many others, to be sure, both before and since that period, down to our own days, have been impelled to vigorous opposition to the method of rule and precept, which has continued with remarkable tenacity to enjoy favor among a majority of teachers; and they have been so impelled by essentially the same motives which drove Morhof and Locke to give utterance to views at such variance with the established practice of their day.

Locke's *Thoughts* originated in a series of letters written to a friend in England during the period of his exile in Holland,

from the autumn of 1683 to February 1689. They were not published until 1693, two years, that is, after Morhof's death. Morhof accordingly could not have seen Locke's book. The first edition of the *Polyhistor*, on the other hand, had appeared at Lübeck in 1688, and Morhof may possibly be included among those referred to by Locke (*Thoughts*, p. 139) as "some intelligent Persons" who have "quit the ordinary Road, not without Success." But Locke's ideas are certainly not dependent upon those of Morhof, since it is abundantly clear that he had been out of sympathy with the practices of the contemporary educational system ever since the time that he attended Westminster School (1646-1652).

We must also consider the possibility that both of these men derived the first suggestion of their ideas on language teaching from a reading of Montaigne. Morhof, as we have seen, quotes Montaigne with approval. Locke does not mention the Frenchman in the *Thoughts*, but we know from his journal <sup>10</sup> that he was reading the *Essais* when he was in Holland, during the period, that is, when the letters on education were being written.

However, it seems that there is another way to account for this similarity in opinions. Although neither scholar refers to the other by name, there is yet a distinct possibility that they may have met and exchanged views. From 1658-9 to 1683 Locke held a studentship at Christ Church, Oxford; and in December, 1660 he became a tutor of that college, lecturing in Greek, rhetoric, and philosophy. But in 1667 he transferred his residence to London and thereafter his connection with the University was only a very loose one. He was well known among the learned of his time, met frequently with friends to discuss literary and philosophical questions, and during his various sojourns on the continent frequented the society of learned men.

In the "Prolegomena" of Johann Möller prefixed to the 1708 edition of the *Polyhistor*, which contain an account of Morhof's life and writings, we read (p. 10) that Morhof, after being called to the chair of poetry at Rostock and delivering his inaugural lecture on the seventeenth of October 1660, received a year's leave of absence to travel in Holland and England. In both countries "viros celebres salutavit"; he was present at the coronation of

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<sup>10</sup>Peter King, 7th Baron King, *The Life of John Locke, with Extracts from his Correspondence, Journals, and Common-Place Books*, London, 1830. Vol. 1, p. 296.

Charles II in London on April 23, 1661, an occasion which he celebrated in a Latin ode, and then spent some time ('*aliquamdiu*') at Oxford, in order to work in the Bodleian Library. Locke, as we have seen, at this time was certainly living in Oxford.

In the summer of 1670 Morhof undertook a second journey to Holland and to England, during which he is said to have renewed many friendships with learned men which he had formed ten years earlier and to have made new ones. In London, where he remained for a considerable period on this occasion, he enjoyed particularly the society of Robert Boyle and of Henry Oldenburg, secretary of the newly formed Royal Society; through the sponsorship of the latter he attended some of the sessions of the Society, and actually performed before it an experiment in which he demonstrated that glass vessels could be broken by the action of sound waves. Locke, who had been living in London since 1667, had in 1668 been elected a member of the Society.

There were thus two different occasions when Morhof and Locke were living in the same cities for extended periods, and it seems most likely that an opportunity for their meeting might have presented itself. And since they were both university teachers, educational methods could easily have become the subject of conversation—no doubt in Latin—and discussion, which naturally would touch on the teaching of languages. Such a possible meeting may thus serve to illustrate the importance of universities and learned societies for the diffusion of ideas, and may constitute one of the earlier instances of contact between English and German thought.

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## INTENSIVE ELEMENTARY GERMAN

In the Spring Semester, 1947-48, the Department of Germanic Languages of the University of California, Los Angeles, introduced into its curriculum an experimental elementary course, limited to one section of twenty students, in which there was to be provided in one semester of intensive instruction the training regularly provided in two.

The schedule called for eight recitation periods per week, and eight units were allowed for the semester's work. One instructor was assigned to the program. Thus, from the point of view of organization and administration, the only innovation lay in the fact that the work of the two elementary semesters (German 1 and German 2, each four hours per week, four units credit) was to be compressed into one. Such a purely formal adjustment would hardly, of itself, suggest the term "experimental." Moreover, it will probably strike any language teacher as obviously more efficient, provided there be no diminution in the number of contact hours, to concentrate into one the work of the two elementary semesters, since they represent a continuum which is divided only artificially by the exigencies of the normal course plan. What was experimental about the program was its intention, not merely to provide two semesters' training in one, but to attempt to provide that training primarily through aural-oral instruction: in other words, to inculcate a proficiency in reading and a command of vocabulary comparable to that attained after two semesters' work in the regular courses, where grammar-translation techniques prevail, along with the superior oral command and the surer *Sprachgefühl* that aural-oral techniques inevitably produce.

The author organized a rather different intensive experimental program at Columbia University in 1945,<sup>1</sup> at a time when interest in the methods and the results of the Armed Forces intensive language programs was at its peak and when the first impulse of those receptive to innovation was to ascertain whether or not those methods could be applied directly to the needs of the undergraduate college curriculum. The Columbia program represented fundamentally an attempt to apply linguist-informant

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<sup>1</sup>Cf. "An Intensive Language Experiment," *Modern Language Forum*, Vol. XXXII, No. 3-4 (September-December, 1947), 84-89.

techniques to the teaching of elementary and intermediate German in college. The ultimate goal of the instruction was, however, proficiency in reading, and for that reason there was superimposed on the linguist-informant arrangement an intensive-extensive reading program that constituted a considerable innovation.<sup>2</sup> The UCLA program, more modest in scope in that it was concerned only with elementary German, and less spectacular both in organization and administration, attempted to achieve a simpler integration of aural-oral techniques with an intensive-extensive reading program. A measure of success can be reported. But first let us examine the organization of the course.

The course met for a semester of fifteen weeks (February 23 to June 4 without any interruption of holidays except for May 31), four days a week (Monday, Tuesday, Thursday, Friday), two "hours" a day (11:00-11:50, 1:00-1:50). Chance could hardly have provided a schedule better adapted to the needs of the program. Lack of interruption by holidays provided for maximum concentration. On the other hand, the fact that the class did not meet on Wednesdays made it feasible to introduce new lessons regularly on Tuesdays and on Fridays, allowing the students opportunity to absorb fresh material at some leisure.

The basic textbook chosen for the course was the then recently published *Modern Course in German* by Goedsche, Spann, and Flygt (Houghton Mifflin Co., 1947). This text is particularly suited to the needs of an intensive course which aims to attain the objective of reading proficiency through the medium of the spoken word. The nuclear material of the sixteen lessons in Part One is a series of letters; of the nine lessons in Part Two, a series of fictive radio broadcasts: material, in short, the style of which represents a fusion of the colloquial and the semi-formal. This material is first introduced word by word, then cumulatively summed up phrase by phrase, and finally recapitulated as a whole. Parallel to the column in which the words and phrases appear is a column in which accurate, idiomatic English equivalents are provided. The student is thus trained from the start not to transverbalize but to substitute concept for concept, idiom for idiom.

In the classroom this nuclear material was introduced by repeated reading—word by word, phrase by phrase, finally *in toto*—and it was required that the students memorize this ma-

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<sup>2</sup>Cf. *ibid.*, especially pp. 86-88.

teral perfectly for the next class meeting. The first item on the agenda of the next meeting was a quiz: the instructor read at dictation speed the English translation of the passage in question and the students were required to supply the German equivalent. Then, and only then, was the grammatical content of the passage discussed—somewhat in broader detail than the textbook required, but always as an analytical commentary on the text<sup>3</sup>, never as grammar for grammar's sake. The remainder of the time spent on any given lesson was devoted to the sections of the text headed "Practice" and "Exercises." The practice section consists of the manipulation of variations of the basic pattern sentences. The exercises are of various sorts: questions to be asked and answered—in German, of course; expanded basic pattern sentences to be translated into English; jumbled sentences to be reconstructed in proper word order; sentences containing misinformation (in terms of the nuclear material) to be restated correctly. No paradigm drill as such, the reader will notice, no "fill-ins", no sentences to be "coded" from English into German: in other words, no opportunity for confusion by confrontation with multiple choices, only one of which can be correct; instead, sole emphasis on the acquisition and manipulation of patterns which the student knows are right, and for which he knows the precise equivalent of English usage.

The first seven weeks of the term were devoted to a careful elaboration of the sixteen lessons of Part One of the text: to the acquisition of an accurate pronunciation, to the mastery of basic sentence patterns, to the development of an uncontaminated *Sprachgefühl*. The work on the nine lessons of Part Two was spread out over the following eight weeks in such a way as to allow time for a parallel intensive-extensive reading program. Three texts were used for the intensive reading program: first, Thoma's *Cora: Vier Lausbubengeschichten* (edited by Diamond and Rosenfeld: D. C. Heath, 1933); then Schnitzler's *Der blinde Geronimo und sein Bruder* (edited by Price: D. C. Heath, 1929); and finally, in the last two weeks of the semester, Werfel's *Abituriententag* (edited by Arlt: Rinehart & Co., 1948), of which there was time to read only the first two chapters. All this material was assigned in advance for preparation, then read aloud

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<sup>3</sup>The grammar section of the text actually appears under the disarming heading "Comments."



in class, discussed in German, and, as need arose, translated into English.

While these texts were being read and analyzed in detail, and while the lessons of Part Two in *A Modern Course* were being mastered and elaborated, the students were also engaged in an extensive reading program which required reading for content, at an average rate of, roughly, ten pages per day, the following books: Kästner, *Emil und die Detektive* (edited by Stroebe and Hofrichter: Henry Holt & Co., 1945); Kästner, *Die verschundene Miniatur* (edited by Schinnerer: D. C. Heath & Co., 1930); and the stories which make up Part Three of *A Modern Course*. The students' coverage of this material was checked by daily quizzes of various sorts: German questions to be answered in English; questions of identification; spot-passages to be translated and discussed in terms of the plot; questions involving a summary of content. In all, some 120 pages were read, translated in part, and discussed in detail in the classroom; some 350 pages were read primarily for content.

Before we consider the results of the program, a word about the constitution of the section would be in order. The program was approved too late by far for announcement in the University Catalog, in fact so late that it was announced in print only by one notice in the campus paper, after registration for Spring Semester had already begun. In spite of this handicap, thanks largely to word-of-mouth announcement by the author's colleagues during the latter days of the registration period, seventeen students assembled for the course. It is to be emphasized that there were no special requirements of any sort of admission. Consequently the group represented a random sampling of the student body. Of the original seventeen enrollees, two resigned at the end of the first week, two others resigned during the term because of illness and personal problems, and the remaining thirteen completed the semester's work.

As for the results of the program, the author proposes to suppress any statement of his subjective reaction and to confine himself to a report of objective indicia and a brief account of the progress of two students who continued work in German during the Summer Session of 1948.

The overall ACE average<sup>4</sup> of the group was 2.5 per cent

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<sup>4</sup>American Council on Education Cooperative German Test, Revised Series, Advanced forms O and P.



higher than the normal average of students who had completed regular German 2; the group's average on the reading section of the ACE test was 5.4 per cent higher than the normal average; their average on the vocabulary section, 11.4 per cent higher; their average on the grammar section, 12.6 per cent lower.<sup>5</sup> No attempt was made to gauge objectively the level of oral achievement, for which, in any case, there would have been no basis for comparison, but it would seem so obvious as to require no assertion, that the extensive use of aural-oral techniques cannot fail to promote a higher degree of oral command than that achieved in classes where grammar-translation methods are predominant.

The individual ACE averages of the top-ranking and next-ranking students in the group were so very high as to make it possible for the department to permit them to take German 4 in First Summer Session without first taking German 3. The letter grades attained by these students in S4 were "A" and "B," respectively. The "A"-student, by doubling courses, was able to proceed to Upper Division work in Second Summer Session.

To sum up, the group's proficiency in reading and command of vocabulary were certainly—to put in as an understatement—comparable to that attained by students in the regular course of training. The loss of efficiency in formal grammar command clearly had no deleterious effect on reading proficiency, and the loss can in any case be counted as compensated for by superior ability in speaking the language.<sup>6</sup> In short, there would seem to

<sup>5</sup>Readers may be interested in a comparison of the score of the intensive section with that of three separate sections of German 2 which were comparable in size: section "x", taught by a member of the regular staff; section "y", taught by an experienced Teaching Assistant; section "z", taught by a Teaching Assistant with only one term of previous experience. The intensive-section score is used as the basis for comparison, and the measure of difference is indicated by "plus" and "minus"; i.e., "minus 1.1" means that that particular score was 1.1 points lower than that of the intensive section.

	Section "X"			Section "Y"			Section "Z"		
Reading	minus	1.1		minus	9.5		minus	9.4	
Vocabulary	minus	4.8		minus	17.0		minus	23.2	
Grammar	plus	18.5		plus	3.6		minus	6.0	
Total	plus	4.6		minus	8.4		minus	13.9	

<sup>6</sup>Nevertheless, an effort will be made in the Fall Semester of 1948-49 to provide training towards higher efficiency in formal grammar. Work in Röseler's *German in Review* (Henry Holt and Co., 1943) will be carried on throughout the latter weeks of the semester. Readings from *Abituriententag* will be omitted. In any case, this text proved to be better suited for intermediate, rather than elementary, training.

be no room for doubt that the program attained the goal set for it. On the recommendation of the Department, and with the consent of the Committee on Courses of Instruction, the intensive elementary course has been formally introduced as an adjunct to the elementary German program.

In conclusion, the author would like to address himself briefly to the theme of the position of intensive courses in the college curriculum. His readers are undoubtedly aware of the far-reaching innovations that have been undertaken at various colleges and universities, particularly in the East, programs which have taken over lock, stock, and barrel the Armed Forces intensive course organization—linguist-informant techniques, greatly increased numbers of contact hours. Whether these radical innovations will meet with unqualified success only time can tell, but it is clear, even now, that they are proving expensive to administer and disruptive to the status of instructors in modern languages.<sup>7</sup> Less radical innovations, such as the Columbia program, are both less expensive and less disruptive, but it remains to be seen whether an intensive course with increased contact hours but no increase in credits can maintain itself in competition with regular courses. The UCLA program requires, as we have seen, a minimum of organizational and administrative adjustment. At the same time it tries to incorporate as much of aural-oral techniques as seems consistent with a reading-objective goal.<sup>8</sup> Finally, it is offered as an adjunct to the regular curriculum, but on terms which require no sacrifice on the part either of student or of instructor personnel. It is, in effect, a middle-of-the-road program, radical in contrast to the traditional curriculum, reactionary in contrast to programs that have abandoned tradition in favor of sweeping innovation. In other words, it is a conservative program, both in the literal and the extended meaning of the word. It stands between

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<sup>7</sup>Cf., for instance, the report of the Chairman of the Department of Modern Languages and Literatures, Princeton University, Supplement to the President's Report for 1946-47, *Official Register of Princeton University*, Vol. XXXIX, No. 7 (December 20, 1947), 43 ff.

<sup>8</sup>The author shares the opinion that the reading objective will not be (and would go so far as to say it should not be) abandoned. Cf. E. O. Wooley, "Five Decades of Language Instruction in America," *Twentieth Century Modern Language Teaching* (edited by Max Newmark, New York: The Philosophical Library, 1948), p. 79, Reprinted from *Monatshefte*, Vol. XXXVI, No. 7 (Nov. 1944), 359-370.

the radical and the reactionary and it aims to conserve the best, both of the old traditions and of the recent experiments, in the interest of ultimate progress.

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### DIFFICULT WORDS IN A MINIMUM SPANISH VOCABULARY

Like the American public in general, language teachers in the United States are somewhat addicted to transient fads and fashions. Looking over our professional literature of ten years ago, one is impressed by the fervent attention given to the so-called "direct reading method," and the pedagogical problems related to it. The Coleman Report was still the modish reference and the glamour of the Buchanan and Keniston word and idiom counts had not yet worn off.

Returning recently to teaching after some five years of government service quite unrelated to language teaching, I found myself in a new world of pedagogical fashion. Reading methods, techniques and goals were passé and were mentioned, if at all, with slightly lifted eyebrows. The progressive teacher was eagerly discussing the "oral approach" and the "new" methods developed during the war in the ASTP. I was carried away for the moment, since I had always enjoyed using Spanish in the classroom and hoped that some truly revolutionary dishes had been cooked up by that amazing chef, the U.S. Army. However, having perused the literature with some care, I find that the new ideals and approaches are not in any basic respect different from the ancient aims which wide-awake teachers have for many years cherished and tried to realize within the limits of the time and student quality available. Plus ça change plus c'est la même chose!

I do not mean that I am not delighted if the stimulus of wartime experiments has given new vitality to a profession in which the devils of routine and stagnation are always lurking in the bushes. And there doubtless have been some advances in incidental techniques, especially in the audio-visual field. Nevertheless, I do find in the extremes of the current hub-bub about the oral approach and spoken Spanish the possibility of certain dangers which may result from lack of perspective. I think we should remember that the fundamental justification for the inclusion of language teaching in our schools—high schools or universities—has always been cultural rather than vocational. While it may be excellent pedagogy to inject into our classes a considerable amount of Berlitz routine concerning the useful

words and phrases necessary for renting a room in a Paraguayan *pensión*, or for buying a dinner at the Hotel de la Reforma, I believe that our principal lines of teaching should lead the student, through intelligent reading of normal Spanish prose, to some understanding of a foreign way of life and thought. In order to do so he must obviously become acquainted, at least on the recognition level, with a basic vocabulary of the ordinary words to express *adult thought*. Perhaps I have been by-passed in the rapid scurrying of Dame Fashion and am out-dated, but I am still convinced that the high-frequency words in the Buchanan word-count (say the first two thousand) represent a minimum Spanish vocabulary without which our students cannot carry on intelligent and fruitful study in the language. Nor am I disturbed by the fact that the minimum list may not include the Spanish equivalents for frying-pan, pricklypears, jitter-bugging, and lingerie!

With this conviction in mind, we devised a couple of diagnostic vocabulary examinations which were given to all students enrolled in the second and third semester Spanish classes in the Fall of 1947 at the University of California at Los Angeles. Those students entering our second semester classes (Spanish 2) had either two years in high school or one semester at UCLA or another university. We decided arbitrarily that such students should be able to recognize the majority of the first 500 words in the Buchanan count, and a multiple-choice examination was constructed on the basis of that vocabulary. It also seemed reasonable to suppose that those entering Spanish 3, with three years of high school or one year of university preparation, should know most of the second 500 commonest words according to the Buchanan list. A second multiple-choice test was devised to cover those words. In making up each examination many words—including true cognates—which the veriest numskull might be expected to know, such as *usted*, *mucho*, *casa*, *visitar*, *famoso* etc., were omitted. The first examination included 125 of the first 500 while the second listed 125 of the second 500.

The results in both groups were literally horrifying and very discouraging. The first examination was taken by some 370 students, and 72 (58%) of the 124 commonest words were missed by more than one-third of the group. Remember that this examination covered such elementary words as *deber*, *fuego*, *dolor*, *lugar*, and that the students in question had had two years

of high-school Spanish or an intensive first semester in college!

The examination on the second 500 commonest words, taken by about 400 students, revealed even more astounding ignorance. Of the 125 items included one third of the group failed to recognize 90 or 72%.<sup>1</sup>

In any man's language or within any reasonable framework of aims for language teaching the facts revealed by these objective examinations are serious and challenging. Let us consider, for example, the class-room situation in Spanish 3 in the University of California; the students are expected to read with some ease and understanding, so that intelligent discussion can be based on them, such novels as Baroja's *Las inquietudes de Shanti Andía* or such thought-provoking material as Julio Camba's articles about the United States. And yet they cannot immediately recognize in normal context words like *agradecer*, *asunto*, or *demasiado*! I am perfectly aware of certain explanatory factors, which my readers will have in mind: the fact that some of those examined were veterans whose previous Spanish was of pre-war vintage; the probability that there were tricky imperfections in our examinations; the sad truth that a summer vacation intrudes on our recollection of vocabulary; and above all the fact that our high-school Spanish classes of necessity cannot give all their time and effort to preparing students for college work. With regard to the last point, however, I cannot resist remarking that most of us will agree that at least the first thousand words of Buchanan's list are inevitable in any high-school Spanish work, whether the teacher's principal interest be college preparatory or not.

One is forced to conclude that there is something "rotten in Denmark." Perhaps—and this is simply a tentative and exploratory guess—too much time is spent in high-school Spanish, or even in our institutions of higher learning, on the cute tricks of a "trip to Mexico" on the one hand, or on the formal intricacies of grammar on the other hand. It is possible that we are all forgetting some fundamental truths which I will restate, although I blush to do so because they seem so self-evident:

(1) In order to learn about a foreign civilization and culture we

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<sup>1</sup>For assistance in tabulating the results of these examinations I am grateful for the collaboration of numerous teaching assistants and instructors in charge of Spanish 2 and 3 classes at UCLA.



must read about them, understandingly and intensively.

(2) In order to read intelligently, we must have mastered a *basic* vocabulary.

(3) In order to master such a vocabulary we must consciously stress and drill on those words which scientific counts have identified as most common.

The lists appended to these remarks represent the words of each category which were missed by more than one-third of the group of students examined. I am sincerely hopeful that the readers of this journal will find them, not merely interesting from a theoretical point of view, but also useful in the day-to-day job. They should be compared with the valuable lists noted in an article by William H. Fletcher in the *Modern Language Forum*, volume XVIII, pp. 126-128, "The Recognition Difficulty of Common Words in Spanish."

It is not immediately obvious just why these particular words were more frequently missed than others, but several tentative explanations may be of interest:

(1) Naturally, a few deceptive cognates gave difficulty—such words as *advertir* (not advertise); *largo* (not large); *propósito* (not proposition); *suceder* (not succeed); *figurarse* (not figure); and *ignorar* (not ignore).

(2) Probably the most common source of error is the confusion of words of similar spelling but unrelated meaning, such as *aguardar*—*guardar*; *caso*—*acaso*; *atreverse*—*atravesar*; *demás*—*además*; and so forth.

(3) Some errors doubtless arise from inability to distinguish nouns from their related adjectives; e.g. *bello* is not beauty; *fuerza* is not strong; *verdadero* is not truth.

(4) It is significant that half of the words most commonly mistaken were verbs; furthermore, a good many of these verbs have a relatively abstract meaning, that is, one that cannot readily be visualized in the same way that *libro* and *casa* can. *Alcanzar*, *faltar*, *gozar*, *recordar*, *suceder* are not words that can easily be associated with a concrete image and taught by the "direct method." Some teachers may say that such words, for that very reason, are unsuitable and too advanced for high school study. But I repeat that, if our cultural aim is to be taken seriously, a



knowledge of common abstract words is indispensable, especially since the Latin American manner of thought (or we might even say the Latin intellectual world in general) has an essential affinity for abstraction.

(5) In the case of a number of words in the two appended lists, the teacher may very justly complain that text-book writers fail to give them the frequency which the scientific word-counts accord them. In this connection, may I repeat the warning that our current interest in the "new oral approach," admirable enough as an antidote for the dullness of grammatical poison, may lead us to silly extremes. A recently-published first-year-grammar, for example, makes an obvious bid for faddish sales appeal by stating: "No attempt has been made to select words from existing frequency lists, since none is valid for oral Spanish."

If our text-book writers nonchalantly throw overboard the valuable results of such sound pedagogical research as the Buchanan word count, it is no wonder that our students might know the meaning of *aguacate* and blunder when faced with *suceder*!

First 500 Most Common Words from Buchanan  
Words Missed by Third or More of Group.

- |                |                   |                  |
|----------------|-------------------|------------------|
| 1. acá         | 21. dentro        | 41. largo        |
| 2. acercar(se) | 22. derecho       | 42. lejos        |
| 3. además      | 23. despertar(se) | 43. el lugar     |
| 4. advertir    | 24. digno         | 44. llegar       |
| 5. alcanzar    | 25. el dolor      | 45. lleno        |
| 6. alguien     | 26. el dueño      | 46. llevar       |
| 7. ambos       | 27. echar(se)     | 47. llorar       |
| 8. añadir      | 28. entregar(se)  | 48. mandar       |
| 9. apenas      | 29. enviar        | 49. el marido    |
| 10. atreverse  | 30. escuchar      | 50. meter        |
| 11. bello      | 31. faltar        | 51. el mozo      |
| 12. buscar     | 32. la fe         | 52. la obra      |
| 13. caer(se)   | 33. el fondo      | 53. el pecho     |
| 14. callar(se) | 34. el fuego      | 54. el principio |
| 15. la cara    | 35. fuera         | 55. propio       |
| 16. coger      | 36. la fuerza     | 56. el propósito |
| 17. cualquiera | 37. gozar         | 57. quitar(se)   |
| 18. deber      | 38. hacia         | 58. quizá        |
| 19. dejar(se)  | 39. huir          | 59. recoger(se)  |
| 20. demás      | 40. jamás         | 60. recordar     |

- |               |               |               |
|---------------|---------------|---------------|
| 61. según     | 65. subir     | 69. tal vez   |
| 62. semejante | 66. suceder   | 70. tocar     |
| 63. el siglo  | 67. el suelo  | 71. único     |
| 64. siguiente | 68. la suerte | 72. verdadero |

Second 500 Most Common Words from Buchanan:

Words Missed by Third or More of Group.

- |                    |                   |                 |
|--------------------|-------------------|-----------------|
| 1. abrazar         | 31. confundir(se) | 61. el hecho    |
| 2. acaso           | 32. conseguir     | 62. herir       |
| 3. acudir          | 33. el consejo    | 63. el hierro   |
| 4. adelantar(se)   | 34. crecer        | 64. la hoja     |
| 5. agradecer       | 35. cruzar        | 65. ignorar     |
| 6. aguardar        | 36. el cuadro     | 66. jurar       |
| 7. ahogar(se)      | 37. el cuello     | 67. juzgar(se)  |
| 8. ajeno           | 38. la culpa      | 68. la lágrima  |
| 9. alejar(se)      | 39. el daño       | 69. ligero      |
| 10. alzar(se)      | 40. demasiado     | 70. lograr      |
| 11. amenazar       | 41. descansar     | 71. la mentira  |
| 12. el ánimo       | 42. devolver      | 72. mezclar(se) |
| 13. apoyar(se)     | 43. ejercer       | 73. la mitad    |
| 14. aprovechar(se) | 44. el encanto    | 74. el negocio  |
| 15. arrancar       | 45. encargar(se)  | 75. el pecado   |
| 16. arrastrar(se)  | 46. encima        | 76. el pedazo   |
| 17. arreglar       | 47. encender      | 77. el peligro  |
| 18. arriba         | 48. engañar(se)   | 78. pertenecer  |
| 19. arrojar(se)    | 49. envolver(se)  | 79. el rato     |
| 20. asegurar       | 50. escoger       | 80. reunir(se)  |
| 21. asomarse       | 51. esconder(se)  | 81. rodear      |
| 22. el asunto      | 52. el esfuerzo   | 82. rogar       |
| 23. atrás          | 53. la espalda    | 83. el rostro   |
| 24. atravesar      | 54. estrecho      | 84. sabio       |
| 25. aumentar(se)   | 55. evitar        | 85. seco        |
| 26. la belleza     | 56. exigir        | 86. sencillo    |
| 27. el cabo        | 57. figurar(se)   | 87. siquiera    |
| 28. capaz          | 58. fingir        | 88. soltar      |
| 29. ciego          | 59. la fuente     | 89. soñar       |
| 30. colgar         | 60. gastar        | 90. tirar       |

JOHN T. REID

POSSIBLE REMINISCENCES OF *LA SEÑORA  
CORNELIA* IN *EL BURLADOR DE SEVILLA*

The influence of Cervantes' *La señora Cornelia* on Tirso's *Quien da luego, da dos veces* has been noted by Muñoz Peña, Apráiz, Cotarelo, Morley and many others. It is, therefore, not surprising that there may be reminiscences of the *novela ejemplar* in Tirso's *El burlador de Sevilla*. Each single point of similarity between the two works, if taken by itself, would seem to be a mere coincidence and may be duplicated by other examples scattered throughout the *comedia* and novel of the period. Taken together, however, these apparent coincidences point up the possibility—and, I think, the probability—that Tirso drew on subconscious memories of *La señora Cornelia* during the composition of *El burlador de Sevilla*. Psychologically, the phenomenon, if true, may simply be a slight extension of Tirso's well-known habit of self-plagiarism.<sup>1</sup>

1. Towards the beginning of *La señora Cornelia* don Juan de Gamboa is alone in the street at eleven o'clock at night:

. . . Al passar por vna calle que tenia portales sustentados en marmoles, oyo que de vna puerta le ceceauan. La escuridad de la noche, y la que causauan los portales, no le dexauan atinar al ceceo.

Detuuose vn poco, estuuu atento, y vio entreabrir vna puerta; llegose a ella, y oyo vna voz baxa que dixo: "¿Soys, por ventura, Fabio?"

Don Iuan, por si o por no, respondió: "Si."

"Pues tomad," respondieron de dentro, "y ponedlo en cobro, y bolued luego, que importa."<sup>2</sup>

Don Juan is filled with confusion when Sulpicia, Cornelia's servant, hands him a baby, mistaking him for Fabio, the servant of the baby's father, the Duke of Ferrara.

A little over an hour later don Antonio de Isunza meets a

<sup>1</sup>As for chronology, Miss Kennedy assigns the probable date of *Quien da luego, da dos veces* to the spring of 1623 ("Studies for the Chronology of Tirso's Theatre," *Hispanic Review*, XI (1943), 34). All that is known of *El burlador de Sevilla* is that it was published in 1630.

<sup>2</sup>Ed. Schevill-Bonilla, 72, 11. 8 ff.

woman (Cornelia) in the street. She asks him:

"¿Por ventura, señor, soys extranjero, o de la ciudad?"

"Estrangero soy, y español," respondi yo.

In *El burlador de Sevilla* a woman behind a *reja* gives a note to don Juan for the Marqués de la Mota; her parting words are:

Basta, señor forastero.

Adiós.<sup>4</sup>

Why, ask the critics, did not the woman hand the note to Mota himself since he was just on the stage and why, also, is don Juan called a *forastero* in Sevilla if he is *el burlador de Sevilla*? Can it be that Tirso's mind was slightly blurred by a vague reminiscence of *La señora Cornelia* where something (the baby) is delivered to the wrong person, while in *El burlador de Sevilla* the something (the note), if not delivered to the wrong person, is certainly delivered to a person wrong enough to raise doubts? And can there have been some kind of association between the designation *forastero* in *El burlador de Sevilla* and *extrangero* in *La señora Cornelia*, with the addition of a further faint parallel between *y caballero*<sup>5</sup> in the first and *y español* in the second?

For what they may be worth, still other points of similarity may be mentioned: The name don Juan occurs in both works, as does that of Fabio, a servant in both instances. The hour is eleven in *La señora Cornelia*, and is also the time set in the note for Mota's rendez-vous; one must not forget, however, that this hour occurs frequently in novels and plays of the period. Finally, could the *portales sustentados en marmoles* of *La señora Cornelia* have left an echo in the *palacio* which the Marqués enters at the end of the preceding scene in *El burlador de Sevilla*? The question is somewhat apropos because it is not clear why the Marqués goes into the palace.

II. Likewise near the beginning of *La señora Cornelia* don Juan plunges into a sword-play in the street and saves the Duke's

<sup>3</sup>*Ibid.*, 78, 11. 15 ff.

<sup>4</sup>Ed. Castro, *Clás. cast.*, II, 3rd ed., act II, 11. 260-261.

<sup>5</sup>Hill and Harlan, *Cuatro comedias*, New York, 1941, n. to 11. 1298 and 1304; Spitzer, "En lisant le 'Burlador de Sevilla,'" *Neuphil. Mitteil.*, 1935, XXXVI. 286-287.

<sup>6</sup>"Soy su amigo y caballero." (II, 1. 259).

<sup>7</sup>Cf. Spitzer, *Op. cit.*, 286.

life. There is a confusion of hats, and don Juan finds himself, in part by chance and in part on instructions of the Duke, the possessor of the latter's hat. This hat, which plays an important rôle in the rest of the story, glitters with diamonds and is adorned with black and yellow plumes. Is there here the vaguest possible parallel to the *capa de color* which Mota lends to don Juan in *El burlador de Sevilla*?

III. The Duke, in *La señora Cornelia*, meets don Juan on the road and recognizes him with the aid of the hat:

"Assi es la verdad," respondió don Iuan, "porque jamas supe ni quise encubrir mi nombre; pero dezidme, señor, quien soys, porque yo no cayga en alguna descortesia."

"Esso sera impossible," respondió el duque, "que para mi tengo que no podeys ser descortes en ningun caso; con todo esso os digo, señor don Iuan, que yo soy el duque de Ferrara . . ."<sup>8</sup>

In an earlier passage, the Duke requests don Juan to reveal his identity; the latter replies:

"No quiero ser descortes, ya que soy desinteresado. Por hazer, señor, lo que me pedis, y por daros gusto solamente, os digo que soy vn cauallero español y estudiante en esta ciudad; si el nmbre os importara saberlo, os le dixer a; mas por si acaso os quisieredes seruir de mi en otra cosa, sabed que me llamo don Iuan de Gamboa."<sup>9</sup>

In the corresponding passage from *El burlador de Sevilla* attention must be called not only to the discourtesy but to the offer of assistance:

JUAN. El que viene es el marqués  
de la Mota. Descortés  
es fuerza ser.

OCTAV. Si de mi  
algo hubiereis menester,  
aqui espada y brazo está.<sup>10</sup>

Neither the difficulties in interpreting the above passage

<sup>8</sup>Ed. cit., 108, 11. 1 ff.

<sup>9</sup>Ed. cit., 76, 11. 1-9. The Duke, however, refuses to reveal his own identity, evidently because he is "interested."

<sup>10</sup>Ed. cit., II, 11. 139-143.

nor the question of adopting the distribution of speeches in *Tan largo me lo fiáis* concerns us here.<sup>11</sup> We can only wonder if some of the confusion was not due to an association with the don Juan of *La señora Cornelia*, who, incidentally, is far from being a *tenorio*. As for discourtesy, does it mean refusal to reveal one's identity, or more than that? Additional examples from the *comedia* might throw light on the point.<sup>12</sup>

IV. Near the close of *La señora Cornelia* the Duke finds Cornelia and the baby in the priest's house. The novel should have ended at this point, if not sooner, amidst the tears and embraces of Cornelia and the Duke; but no, the latter must inflict a "*discreta . . . y sabrosa burla*" on Cornelia's brother Lorenzo:

"Bien sabeys, señor Lorenço Bentibolli, *que yo jamas engañé a vuestra hermana*, de lo que es buen testigo el cielo y mi conciencia. Sabeys assimismo la diligencia con que la he buscado y el desseo que he tenido de hallarla, para casarme con ella, como se lo tengo prometido. Ella no parec, y mi palabra no ha de ser eterna. *Yo so y moço, y no tan experto en las cosas del mundo, que no me dexe llevar de las que me ofrece a cada paso. La misma aficion que me hizo prometer ser esposo de Cornelia, me lleuó tambien a dar antes que a ella palabra de matrimonio a una labradora desta aldea, a quien pensaua dexar burlada*, por acudir al valor de Cornelia, aunque no acudiera a lo que la conciencia me pedia, que no fuera pequeña muestra de amor. Pero pues nadie se casa con muger que no parece, ni es cosa puesta en razon que nadie busque la muger que la dexa, por no hallar la prenda que le aborrece, digo que veays, señor Lorenço, *que satisfacion puedo daros del agrauio que no os hize, pues jamas tuue intencion de hazerosle*, y luego quiero que me deys licencia para cumplir mi primera palabra y desposarme con la labradora, que ya esta dentro desta casa."<sup>13</sup>

The double-meanings and mixture of *burlas* and *veras* in the Duke's words do not concern us. Was the second of the three

<sup>11</sup>Cf. Hill and Harlan, *Op. cit.*, 448, n. to 11. 1184-1185, and Casaldueiro, "Contribución al estudio del tema de don Juan en el teatro español." *Smith Coll. Stud. in Mod. Lang.*, 1938, XIX, 20-21.

<sup>12</sup>A detail perhaps worth mentioning is that dukes are involved in both the novel and the play.

<sup>13</sup>*Ed. cit.*, 126, 1. 14-127, 1. 9.

passages I have placed in italics remotely in Tirso's mind at the time when he was composing *El burlador de Sevilla*? Were the first and third passages similarly present when he wrote:

(D. JUAN.) A tu hija no ofendi,  
quo vió mis engaños antes,<sup>14</sup>  
and

CATAL. Lo que es verdad,  
diciendo antes que acabase,  
que a doña Ana no debía  
honor, que lo oyeron antes  
del engaño?<sup>15</sup>

E. H. TEMPLIN

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<sup>14</sup>*Ed. cit.*, III, 11. 963-964.

<sup>15</sup>*Ibid.*, 11. 1051-1055. Additional minor points: 1. The *trueco de las mantillas* (*La Señora Cornelia*, 92) may also have been vaguely in Tirso's mind. 2. "'Mucho discurreis y mucho temeys, señora Cornelia,' dixo don Iuan," is just as vaguely reminiscent of words spoken by Tisbea (I, 11. 609 ff and 695, the last half spoken by don Juan). 3. Two horses are waiting outside of the city for a secret journey in *La señora Cornelia* (102); don Juan orders two mares readied in *El burlador de Sevilla* (I, 1. 877 et al).



## THE ARTIST AND THE CREATIVE PROCESS IN THE *COMÉDIE HUMAINE*

Who should know better than a genius himself the secret of the creative process? Yet it is only occasionally that genius possesses the power of critical self-analysis. Coleridge, Tolstoi, and Proust are notable exceptions. Balzac is rarely considered to have had a theory of aesthetics.<sup>1</sup> Yet, after reading the monumental *Comédie humaine*, and meditating even briefly on the welter of ideas one finds there, it is impossible not to conclude that Balzac had not only definite but passionate ideas on the subject of the creative artist and the aesthetic process. Among the most interesting figures of the *Comédie humaine* are the creative artists: the writers, Lucien de Rubempré, Daniel D'Arthez, Nathan, Conti, Camille Maupin; the sculptors Wenceslas Steinbock and Sarrasine; the musician Gambara; the painters Joseph Bridau, Frenhofer and Porbus, not to mention the performing artists Pons and Schmucke. Out of the mouths of these characters some highly interesting theories of art come forth; even more than these theories do the actions and tragic lives of the artists allow us to formulate certain judgments on Balzac's theory of art.

The artist is born with a gift: a delicate, highly developed sensitivity, a vision and a creative power which enables him to transform his vision into a work of art. He may come from any class of society, and the circumstances of his life will not affect his gift. It will be developed into works of art through his own power and will, and if his talents are dissipated, it will be from his own weakness and lack of energy. There are charlatans in art as in every field; the charlatan and the false artist will be hailed and lionized. The true artist must live in solitude, indifferent to heartless criticism and vicious slander; he is the slave of art and must serve his mistress with absolute fidelity.

All artists, both creative and performing, are highly sensitive. The poet Lucien de Rubempré was so delicate that he seemed to be a woman rather than a man. Wenceslas Steinbock, unhappy sculptor in exile, was saved from suicide by Cousine Bette; the nervous system of the poor musician Gambara had snapped

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<sup>1</sup>Faguet affirms this categorically: "Ses idées littéraires n'ont jamais un caractère de généralité assez accusé pour qu'on puisse répondre à cette question: quelle était l'esthétique de Balzac?", *Balzac*, 1913, p. 36.

under the strain of constant tension. Louis Lambert had this same gift which so closely approaches madness: "Déjà ses sensations intuitives avaient cette acuité qui doit appartenir aux perceptions intellectuelles des grands poètes et les faire souvent approcher de la folie."<sup>2</sup> The artist is extremely vulnerable to emotions and to criticism because of this sensitivity: Daniel D'Arthez is easily seduced by the Princess de Cadignan and believes her implicitly when she explains away her scarlet past. Lucien de Rubempré suffers from his sensitivity because his will is too weak to counteract his impressionability. He suffers in the very fibre of his being if he feels hostility or adverse criticism to his poems:

"Or, dans la sphère où se développent leurs facultés, les hommes d'intelligence possèdent la vue circumspective du colimaçon, le flair du chien et l'oreille de la taupe; ils voient, ils sentent, ils entendent tout autour d'eux. Le musicien et le poète se savent aussi promptement admirés ou incompris, qu'une plante se sèche ou se ravive dans une atmosphère amie ou ennemie."<sup>3</sup>

Like Proust, Balzac tells of the suffering the nervous person must undergo—this sensitivity is a curse as well as a blessing. Not only must the poet observe, feel intensely, and react to his experiences, he must then recreate them: ". . . enfin ses vers sont des graines dont les fleurs doivent éclore dans les cœurs, en y cherchant les sillons creusés par les sentiments personnels. Ne faut-il pas avoir tout senti pour tout rendre? Et sentir vivement, n'est-ce pas souffrir?"<sup>4</sup>

On the other hand, there are compensations, not only in the immense pride the genius feels, the knowledge that he is blessed with the divine gift, that of creation, but also in the release of emotions experienced by the artist. Genius has the remedy for all grief and personal sorrow. Dinah de la Baudraye is a poetess. Her married life is a hollow mockery. When she goes to the Abbé Duret for advice about her unhappiness, he tells her that she can find solace by writing poetry:

Il vous arrivera comme à ceux qui riment des épitaphes ou des élégies sur des êtres qu'ils ont perdus: la douleur se calme au cœur à mesure que les alexandrins bouillent dans la tête."<sup>5</sup>

<sup>2</sup>Louis Lambert [Calmann-Levy, Paris, 1885-88], p. 33.

<sup>3</sup>Les Deux Poètes [Calm-Levy edition], p. 91.

<sup>4</sup>Ibid., p. 101.

<sup>5</sup>La Muse du Département, [Conard edition, 1908], p. 104. All other works cited are from the Calm-Levy edition.

The artist is susceptible and impressionable because of his sensitivity—he therefore must possess a strong will, self reliance, and overpowering energy to counteract this susceptibility. If he does not possess these traits, his life will be a tragic failure. Lucien de Rubempré was able to write as long as he was under the influence of the serious *cénacle*, but when Lousteau, Blondet, and the other journalists took him under their wing, his precious talent vanished: he became a venal hack-writer like his new friends. Wenceslas Steinbock could create beautiful statues as long as Cousine Bette drove him to work with her old maid's energy, but once married to Hortense Hulot, he produced nothing. The artist must have solitude when he works. Anyone who has read Balzac's letters to *l'Etrangère* can remember his desperate pleas that she understand this need for solitude, the consecration to work. How few women could understand and accept this!

“ . . . les hommes de génie n'avaient ni frères ni sœurs; les grandes oeuvres qu'ils devaient édifier leur imposaient un apparent égoïsme en les obligeant de tout sacrifier à leur grandeur. Si la famille souffrait d'abord les dévorantes exactions perçues par un cerveau gigantesque, plus tard elle recevait en centuple le prix des sacrifices de tout genre exigés par les premières luttes d'une royauté contrariée, en partageant les fruits de la victoire. Le génie ne relevait que de lui-même; il était seul juge de ses moyens, car lui seul connaissait la fin: il devait donc se mettre au dessus des lois, appelé qu'il était à les refaire; d'ailleurs, qui s'empare de son siècle peut tout prendre, tout risquer, car tout est à lui.”<sup>6</sup>

It is extremely difficult to make others understand this necessity for solitude; the world accuses the artist of rudeness. He has neither the time nor the energy to dress up and appear at social functions. The artist is an Atlas lion, not a poodle.<sup>7</sup> Balzac knows whereof he speaks, for he had tried to play the role of a De Marsay himself with signal lack of success.

It is not sufficient to have solitude alone, of course; the artist must use every minute of his precious day for his work. The process of creation is not a joyful one—it is as painful as childbirth. Intellectual activity is one of man's highest efforts. The dream, the vision of the artist—these are intoxicating and

<sup>6</sup>*Les Deux Poètes*, pp. 61-2.

<sup>7</sup>*La Cousine Bette*, p. 277.

delicious; but to bring them to birth, to body them forth—there's the rub. Wenceslas Steinbock, after his marriage, still possessed talent, but without the discipline Bette gave him, he simply could not produce. Moreover, the joys of love were sapping his energies. The artist cannot be a great lover, contrary to popular belief. He has indeed, the sensitivity and the deep passion—all he lacks is the time! Moreover, it is dangerous to divert the emotions into another channel. "Les caresses d'une femme font évanouir la muse, et fléchir la féroce, la brutale fermeté du travailleur."<sup>8</sup> Balzac's claims of fidelity to Mme. Hanska may not be absolutely truthful, but it is certain that he could not have devoted much time to anyone else, working as he did fourteen hours a day.

The sufferings and trials of genius have a purpose. They serve to test the courage and will of beginners. In adolescence there are a hundred poets; of these hundred perhaps one will be writing poetry at forty. Daniel D'Arthez warns Lucien of the sufferings which await him if he undertakes the career of poetry:

"On ne peut pas être grand homme à bon marché . . . Le génie arrose ses oeuvres de ses larmes. Le talent est une créature moral qui a, comme tous les êtres, une enfance sujette à des maladies. La société repousse les talents incomplets, comme la nature emporte les créatures faibles ou mal conformées . . . Un grand écrivain est un martyr qui ne mourra pas, voilà tout."<sup>9</sup>

Among the young men who fancy themselves geniuses there are those whom Balzac calls "false poets." Lucien is one of these poetasters. D'Arthez, disillusioned in his friend, writes to Lucien's sister Eve the unhappy truth: Lucien is a weakling, vain and luxury loving. Society welcomes the weakling. The true poet must be prepared to face a hostile world: the false poet finds his way smoothed:

"Votre Lucien est homme de poésie et non un poète, il rêve et ne pense pas, il s'agit et ne crée pas . . . Nous avons été tous blessé de la préférence accordée à l'intrigue et à la friponnerie littéraire sur le courage et sur l'honneur de ceux qui conseillaient à Lucien d'accepter le combat au lieu de dérober le succès, de se jeter dans l'arène au lieu de se faire une des trompettes de l'orchestre. La

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<sup>8</sup>*Ibid.*, p. 272.

<sup>9</sup>*Un Grand Homme de province à Paris*, p. 422.

société est pleine d'indulgence pour les jeunes gens de cette nature; elle les aime, elle se laisse prendre aux beaux semblants de leurs dons extérieurs; d'eux, elle n'exige rien, elle excuse tous leurs fautes, elle leur accorde les bénéfices des natures complètes en ne voulant voir que leurs avantages, elle en fait enfin ses enfants gâtés. Au contraire, elle est d'une sévérité sans bornes pour les natures fortes et complètes. Dans cette conduite, la société, si violemment injuste en apparence, est peut-être sublime. Elle s'amuse des bouffons sans leur demander autre chose que du plaisir, et les oublie promptement; tandis que pour plier le genou devant la grandeur, elle lui demande de divines magnificences. A chaque chose, sa loi: l'éternel diamant doit être sans tâche, la création momentanée de la mode a le droit d'être léger, bizarre et sans consistance."<sup>10</sup>

If Balzac had many theories on the personality of the artist, he is certainly more restricted in his analysis of the aesthetic experience on the part of the person who enjoys the work of art already created. Indeed, almost the only experience he describes is that of listening to music, and even more specifically, to Italian opera. Unlike Proust whose pages on the painting of Botticelli, Ver Meer, the magic of the theater, the Gothic cathedral and the enjoyment of literature portray delicately and subtly those aesthetic experiences, Balzac scarcely mentions the other arts and their effect on the emotions. From all the detailed descriptions of Pons' collection, we learn the disastrous effects of the collector's mania; not the aesthetic experience. It is only here and there, scattered among the various novels that we find a few interesting observations on the aesthetic experience. From the *Comédie humaine* one would conclude that women are more sensitive to beauty than men. We may deduce this from Madame de Bargeton's protection of Lucien and from Dinah de la Baudraye's devotion to Lousteau. Culture in the small town is found in the salon of a "femme supérieure."

For Balzac, music is the greatest of all arts. It goes to the very core of one's being, awakening a thousand memories and emotions. In a concert hall, each person will have a different emotional experience. A woman will dream of love, jealousy, voluptuousness.<sup>11</sup> The greatest point of ecstasy is reached in the

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<sup>10</sup>Eve et David, p. 167.

<sup>11</sup>Massimila Doni, p. 142.

roulade, which is pure music.<sup>12</sup> Even this supreme spiritual pleasure can be degraded, however, just as the collector degrades the aesthetic experience by the desire for physical possession. Balzac, never hesitant about penetrating the strangest emotions of the human heart, shows how this ecstasy can become almost identical with sexual pleasure. The Duke Cataneo in *Massimila Doni*, a libertine exhausted by dissipation, experiences an intense pleasure from the perfect blending of a human voice and a violin. Balzac goes even further in this rather unpleasant subject, and has one of the characters in the story of decadent Venice compare the ecstasy through art to that induced by love and opium dreams.<sup>13</sup> Needless to say, this voluptuous enjoyment is *not* a purely aesthetic experience but has in it some of the desire of possession from which, as Kant asserted, the aesthetic experience must be free.

Some of Balzac's ideas on music are extremely interesting and clearly point out the doctrines of symbolism. There is a correspondence between sounds and colors:

"Dans la langue musicale . . . peindre, c'est réveiller par des sons certains souvenirs dans notre cœur, ou certaines images dans notre intelligence, et ces souvenirs, ces images, ont leur couleur, elles sont tristes ou gaies . . . chaque instrument a sa mission et s'adresse à certaines idées comme chaque couleur répond en nous à certains sentiments . . . Le hautbois n'a-t-il pas sur tous les esprits le pouvoir d'éveiller les images champêtres, ainsi que presque tous les instruments à vent? Les cuivres n'ont-ils pas je ne sais quoi de guerrier, ne développent-ils pas en nous des sensations animées et quelque peu furieuses . . . Dans leurs efforts grandioses, les arts ne sont que l'expression des grands spectacles de la nature . . . chaque instrument, ayant pour ses expressions la durée, le souffle ou la main de l'homme, est supérieur comme langage à la couleur qui est fixe, et au mot qui a des bornes. La langue musicale est infinie, elle contient tout."<sup>14</sup>

Balzac's ideas on genius and the aesthetic experience are interesting, but the real basis of aesthetics is another question: what is the creative process and how does the artist create? The source of creation is neither synthesis nor analysis, it is intuition.

<sup>12</sup>*Ibid.*, p. 233

<sup>13</sup>*Ibid.*, p. 241.

<sup>14</sup>*Massimila Doni*, pp. 265-6.



This was Balzac's own method.<sup>15</sup> In the beginning of *Facino Cane*, Balzac gives a graphic description of his method of creation:

"Chez moi l'observation était déjà intuitive, elle pénétrait l'âme sans négliger le corps; ou plutôt elle saisissait si bien les détails extérieurs, qu'elle allait sur-le-champ au delà; elle me donnait la faculté de vivre la vie de l'individu sur laquelle elle s'exerçait, en me permettant de me substituer à lui comme le derviche des Mille et une nuits prenait le corps et l'âme des personnes sur lesquelles il prononçait certaines paroles."<sup>16</sup>

One of his favorite pastimes was to follow people in the street, listening to their conversation, pretending to lead their lives. This ability to intuit the lives and personalities of others, this mimicry is the beginning of the creative process: "Quitter ses habitudes, devenir un autre que soi par l'ivresse des facultés morales, et jouer ce jeu à volonté, telle était ma distraction."<sup>17</sup> This intoxicating power gives the artist a mystical, almost god-like experience:

"Créer, inventer, employer à plein rendement la fécondité que l'on sent en soi, c'est pour Balzac, approcher les mystères sacrés de l'existence et se donner une chance de forcer les limites imposées à notre savoir."<sup>18</sup>

The poet has a vision of reality which goes beyond the limits of the material world, out of spatio-temporal relations. He does not copy physical reality; he creates from an idea in his mind. This theory of the imitation of an ideal was one quite prevalent in the first half of the nineteenth century; its chief exponent, Quatremere de Quincy, was the champion of classicism. It is the Platonic theory of ideal Beauty; the artist learns by long and wearisome experience to look upon true Beauty:

"La mission de l'art n'est pas de copier la nature, mais de l'exprimer! Tu n'est pas un vil copiste, mais un poète . . . Autre-

<sup>15</sup>"L'intuition divinatrice est donc la source, l'état, ou si l'on veut, la méthode de l'art balzacien", Curtius, *Balzac*, French translation by Henri Jourdan, Paris 1923, p. 318.

<sup>16</sup>*Facino Cane*, pp. 397-98.

<sup>17</sup>*Ibid.*, p. 398.

<sup>18</sup>Albert Béguin, "Balzac visionnaire", *Revue de Paris*, No. 8, 1946, pp. 97-98.

ment un sculpteur serait quitte de tous ses travaux en moulant une femme. Eh bien, essaye de mouler la main de ta maîtresse et de la poser devant toi; tu trouveras un horrible cadavre sans aucune ressemblance, et tu seras forcé d'aller trouver le ciseau de l'homme qui sans te la copier exactement, t'en figurera le mouvement et la vie. Nous avons à saisir l'esprit, l'âme, la physionomie des choses et des êtres . . . une main ne tient pas seulement au corps, elle exprime et continue une pensée qu'il fait saisir et rendre."<sup>19</sup>

The physical form in which the artist bodies forth his ideas is merely a reflection of the inner vision of the Creator and is clearly secondary to this mental image. As the artist feels the vision come to birth he knows by an inner voice that this and no other will be the aim of his creation:

"La Forme est, dans ses figures, ce qu'elle est chez nous, un truchement pour se communiquer des idées, des sensations, une vaste poésie. Toute figure est un monde, portrait dont le modèle est apparu dans une vision sublime, teint de lumière, désigné par une voix intérieure, dépouillé par un doigt céleste qui a montré dans le passé de toute une vie, les sources de l'expression."<sup>20</sup>

The exact imitation of the objective, physical world will produce only lifeless figures. Each detail should combine to give a unity, and this unity will come from a complete correspondence between mental and physical characteristics.<sup>21</sup> If you are painting a blond, her whole person must be that of a blond, utterly different from that of a brunette:

"Vous faites à vos femmes de belles robes de chair, de belles draperies de cheveux, mais où est le sang qui engendre le calme ou le passion et qui cause des effets particuliers? Ta sainte est une femme brune, mais ceci, mon pauvre Porbus, est d'une blonde."<sup>22</sup>

In short, the man who paints bodies alone can never be a true artist. He must see beyond the body into the soul, which as Aristotle said, is the Idea of the body:

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<sup>19</sup>*Chef d'oeuvre inconnu*, p. 317.

<sup>20</sup>*Chef d'oeuvre inconnu*, p. 317.

<sup>21</sup>See the interesting work of Pierre Abraham, *Les Créatures chez Balzac*, 1931.

<sup>22</sup>*Chef d'oeuvre inconnu*, p. 318.

"Vos figures sont alors de pâles fantômes colorés que vous nous promenez, devant les yeux . . . Qu'y manquet-il? un rien, mais ce rien est tout. Vous avez l'apparence de la vie, mais vous n'exprimez pas son trop plein qui déborde, ce je ne sais quoi qui est l'âme peut-être et qui flotte nuageusement sur l'enveloppe."<sup>23</sup>

These same ideas occur in *La Cousine Bette*; this time in relation to sculpture. Of all the arts, sculpture seems the simplest, because it seems to imitate a model. In reality it is the most difficult, because the statue must express an idea:

"La sculpture est comme l'art dramatique, à la fois le plus difficile et le plus facile de tous les arts. Copiez un modèle, et l'oeuvre est accomplie; ! mais y imprimer une âme, faire un type en représentant un homme ou une femme, c'est le péché de Prométhée."<sup>24</sup>

Yet the creative process must be more than the imitation of an abstract idea. Here Balzac shows himself superior to both the classic and the romantic aestheticians. The idea is primary, but of equal importance in the last analysis, is the material embodiment of the idea. The eighteenth century had stressed lack of detail, the abstract idea in its barest simplicity. This nude background gave a certain dryness to the tale told; Balzac does not hesitate to criticize the literature of the Empire for this characteristic:

"Elle allait droit au fait sans aucun détail . . . tenait le milieu entre le commentaire des chapitres du Télémaque et les requisi-toires du Ministère public. Elle vous disait: Lubin aimait Toinette, Toinette n'aimait pas Lubin."<sup>25</sup>

Thus, the novelist living at a time when classicism and romanticism were fighting a death struggle, could take sides with neither. He saw himself as belonging to a third school, the eclectic, representing a synthesis of the literature of images (romantic) and that of ideas (classic):

Quant à moi, je me range sous la bannière de l'éclectisme littéraire par la raison que voici: je ne crois pas la peinture de la société moderne possible par le procédé sévère de la littérature du XVIIe et du XVIIIe siècles. Avouons-le franchement. *Gil Blas*

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<sup>23</sup>*Ibid.*, p. 319.

<sup>24</sup>*Ibid.*, p. 275.

<sup>25</sup>*La Muse du Département*, [Conard ed. 1908], p. 156.

est fatigant comme forme; l'entassement des événements et des idées a je ne sais quoi de stérile. L'idée, devenue personnage, est d'une plus belle intelligence. Platon dialoguait sa morale psychologique."<sup>26</sup>

For Balzac had given thought to literary problems. In his articles published in the *Feuilleton des Journaux politiques*, *Chronique de Paris* and the *Revue parisienne*, he showed himself to be an astute literary critic. Who can read his analysis of *Hernani* in the *Feuilleton des Journaux politiques*, 1830, and not be astounded by his quick flair for Hugo's weakness, the keen judgment that the play is beautiful poetry but absurd psychology? And the masterful article on the *Chartreuse de Parme* in the *Revue parisienne*, 1840? Balzac found time from his multiple labors to write these critical essays, even though he claimed to detest criticism as much as journalism. Just as there are false and true poets, there is a false and a true criticism:

"La critique est funeste au critique, comme le pour et le contre à l'avocat. A ce métier, l'esprit se fausse, l'intelligence perd sa lucidité rectiligne. L'écrivain n'existe que par des partis pris. Aussi doit-on distinguer deux critiques de même que, dans la peinture, on reconnaît l'art et le métier . . . L'autre critique est toute une science, elle exige une compréhension, complète des oeuvres, une vue lucide sur les tendances d'une époque, l'adoption d'un système, une foi dans certains principes."<sup>27</sup>

From this brief study, it is evident that not only did Balzac have theories on art and the artist, he had so many that they would provide subject matter for a whole book. From such a work, the novelist's place in the history of romanticism and realism would be clearly defined and new light thrown on his vast influence.

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<sup>26</sup>"Etudes sur M. Beyle". *Revue parisienne*, Sept. 1840, quoted in Louis Lumet, *Honoré de Balzac, critique littéraire*, 1912, p. 231.

<sup>27</sup>*La Muse du Département*, pp. 260-1.

## NEWS AND NOTES

Department Conducted by Miss Josephine L. Indovina

Southern California Junior College Association:

The Foreign Language Section of the Southern California Junior College Association met at Glendale College on Saturday, October 17. Mr. Clifford M. Vredenburg, chairman of the section, introduced the speakers.

Dr. F. Vigoreux of the Department of French at Pasadena City College, who recently returned from Europe, described her "Impressions of France During The Years 1947 and 1948." Mr. William Fletcher of the Foreign Language Department of Los Angeles City College told about his "Sabbatical In Mexico."

Mr. William C. D. Kerr of Glendale College assisted Mr. Vredenburg as host.

Fall meeting of The Modern Language Association of Southern California, Inc.:

The Modern Language Association of Southern California held its fall meeting on Saturday, October 30, at Los Angeles City College. The following programs were presented by the various language groups:

French:

Miss Marie L. Regnier, chairman of the French Section, introduced Dr. René Bellé, chairman of the French Department of the University of Southern California. Dr. Bellé spoke on "Homage á Albert Thebaudet."

German:

Dr. Stanley R. Townsend, chairman of the German section, presented the speaker, Dr. Ross N. Berkes, associate professor of International Relations at the University of Southern California. Dr. Berkes described the "Political Problems In Postwar Germany."

Italian:

Dr. Marietta de Robbio Sherer, chairman of the Italian section, presented Dr. Elmer Belt, noted physician of Los Angeles, who gave an illustrated lecture on "The Universal Spirit of Leonardo da Vinci as it lives today."

## Portuguese:

Dr. Dorothy M. Merigold, chairman of the Portuguese section, introduced Mme. Ida Stickini of Lisbon, Portugal. Mme. Stickini spoke on Shakespeare and the Portuguese stage.

## Spanish:

Mr. John K. Wells, chairman of the Spanish section, presented Don Juan Pradenas, Consul of Chile in Los Angeles, who compared the educational system in Chile with the educational system of the United States.

Dr. Elizabeth Reed, President of the Modern Language Association, presided at the luncheon which was served to over three hundred guests by students of Alpha Chapter of Alpha Mu Gamma (National Foreign Language Honorary Society) and members of the German Chorus.

Dr. Reed introduced Dr. Einar W. Jacobsen, President of Los Angeles City College, who welcomed those present. Following the welcome, William de Valentine, student of Los Angeles City College, sang three selections accompanied by Joseph Wise, also a student of Los Angeles City College.

A sprightly and informative luncheon talk was given by Dr. Hubert Herring, Professor of Latin-American Civilization at Pomona College. Dr. Herring chose the timely subject, "How Now, Good Neighbor."

The guest speakers were outstanding and presented material of unusual interest to those present. Each section, including the luncheon, reported a record attendance.

## University Of California, Los Angeles

Dr. John T. Reid and Dr. Victor A. Oswald, Jr., will succeed Dr. Charles Speroni and Dr. William J. Mulloy as co-editors of *Modern Language Forum*. The new co-editors will begin their term of service with Volume XXXIV, 1949.

Dr. Frank H. Reinsch writes that the Spring issue of the Forum is on sale at R.H. 340A, U.C.L.A., for fifty cents for a limited time only. The issue contains the excellent guide to visual aids prepared by Dr. John T. Reid, Mr. Meyer Krakowski, Miss Barbara Smith and others.

Dr. Frank H. Reinsch will read a paper on "Johann Caspar



Goethe's Italian Diary" before the Goethe Section of the Modern Language Association of America at New York, during the Christmas holidays. Dr. Eli Sobel will read two papers, "Editing 16th Century Manuscripts," at the meeting of the German Language and Literature Section of M.L.A. and "United States Naval Jargon and Slang, 1942-45," in Comparative Literature Section 2, M.L.A.

Members of the U.C.L.A. Faculty who read papers at the P.A.P.C. convention, U.S.C. campus, November 27, 1948, were:

- Dr. Paul Friedlander: "Goethe's Faust as World Literature."
- Dr. Arthur P. McKinlay: "Bacchus as Health-Giver."
- Dr. J. E. Phillips: "The Battle of the Books on Mary Stuart."
- Dr. Albert H. Travis: "Dicaeopolis and the Prytaneis in the 'Acharnians.'"
- Dr. F. J. Crowley: "Voltaire and Bolingbroke."
- Dr. R. V. Merrill: "Plato's Starry Souls and the Pleiade."
- Dr. A. K. Dolch: "A Note on Notker."
- Dr. V. A. Oswald, Jr.: "Oscar Wilde, Stefan George, Heliogabalus."
- Dr. K. Bergel: "George Brandes and Arthur Schnitzler."
- Dr. W. W. Melnitz: "Revolutionary Dramas in the Weimar Republic."
- Dr. F. A. Brown: "Locke's *Essay* and Bodmer and Breitinger."
- Dr. Hermenegildo Corbató: "Hernán Cortés visto a través de los cronistas e historiadores de Indias."
- Dr. Carlo Golino: "An Italian Humorist from our Point of View."
- Dr. John T. Reid: "Climate and Literary Criticism in Spanish America."
- Miss Helen L. Sears: "The 'Rimado de palacio' and the 'De regimine principum' Tradition of the Middle Ages."

The University of California at Los Angeles will celebrate the bicentennial of Goethe's birth by a Choral Speaking Recital, a performance of the *Urfaust* in German, and a performance of *Faust Part I* in English during 1949.

German:

Dr. Erik Wahlgren has returned from a two-year stay in Sweden, where he lectured in the University of Stockholm and occupied the position of Lektor in the University of Uppsala.

An elementary 4-unit course in Swedish XLI will be offered beginning in February by U. C. Extension Division downtown. Professor Wahlgren will teach the course.

Dr. Vern W. Robinson, Assistant Director of Relations with Schools, attended "Articular Conferences" at Berkeley in November. The conference included representatives of universities, state colleges, junior colleges, and secondary schools.

New members of the German Department are Dr. F. A. Brown, instructor, formerly at Michigan and Berkeley, and Mr. R. O. Cleymaet, lecturer, formerly at Boston University and University of Ghent, Belgium.

Italian:

Dr. Rina Ciancaglini, formerly of Columbia University, has been assisting with the teaching of lower division courses in Italian.

Spanish:

Dr. Abraham Arias-Larreta of the University of Trujillo, Perú, is visiting lecturer this year, offering courses in Peruvian literature.

Dr. Ernest Templin is on sabbatical leave during the fall semester and will visit Mexico.

Dr. Hermenegildo Corbató is the recipient of a Del Amo Foundation scholarship and will leave for Spain in the Spring to pursue literary and linguistic investigations.

The Department is offering this year for the first time a course in "The Folk Song in Spain and Spanish America" (108), given by Drs. Crow and Corbató. It is of particular interest to prospective teachers.

University Of Southern California

Spanish Department:

Dr. Dorothy McMahon is in Spain during the present academic year, on a Del Amo fellowship, studying documents in extension of her doctoral dissertation on Agustín de Zárate's *Historia del Descubrimiento y Conquista del Perú*. Dr. McMahon is instructor in Spanish at U.S.C.

Visitors on the faculty of the Spanish Department last sum-

mer were Prof. Juan López-Morillas of Brown University, Prof. W. E. Bull of Washington University, Prof. J. M. de Osma of Kansas University, and Mrs. Mercedes B. Heinzman of Ventura Junior College. Next summer Prof. Yakov Malkiel of the University of California will give classes in Philology, Prof. Jorge Buendía of Yale University will offer classes in Spanish-American literature, and Prof. Colley F. Sparkman of Belhaven College will direct some introductory courses.

Beginning classes this fall are being introduced to Spanish by way of a record course in which Prof. Bolinger's new grammar, *Intensive Spanish*, figures. An effort is being made to integrate the first semester of the intermediate year with the two semesters of the elementary year, so that instead of "review," the intermediate year will continue beyond the elementary. It is hoped that this will enable the instructors to erect a more solid edifice, even though it will mean building more slowly in the process.

The meeting of the Philological Association of the Pacific Coast was held at the University of Southern California campus on Saturday, November 27. Any member of the Modern Language Association who desires to affiliate with the P.A.P.C. should apply to Mr. Eli Sobel, Secretary-Treasurer, at the University of California at Los Angeles.

#### Immaculate Heart College—Los Angeles:

An Italian course has been introduced this year at Immaculate Heart College. Dr. Georges Achard, the instructor of the new class, lived for many years in Italy, where he acquired a fine understanding of the Italian people and their way of life. While in Italy, Dr. Archard received the "Commenda Italiana," one of the highest decorations given by the Italian government.

There are twenty-three students in this class, most of whom have an elementary knowledge of Italian, because their parents are of Italian origin and speak their native language at home.

A few of these students took a trip to Italy last summer and discovered a beautiful country with magnificent monuments in every place. They were amazed by the vast work of reconstruction already accomplished in all the cities. The injured works of art have been entrusted to the best craftsmen, whose task it has been to erase the scars left by the war. Finally they

appear again before the public, skillfully restored, more shining than ever. "E un nuovo rinascimento." It is a new Renaissance.

East Los Angeles Junior College:

The increase in enrollment in foreign language classes this semester warranted the addition of a new instructor in French and German, Dr. Alice Bergel. As is normal, especially in this area, the total enrollment in Spanish is much greater than that of French and German, which are about on a par.

The Foreign Language Department is justly proud of a recent acquisition—a wire recorder. It has already been put into use in both elementary and intermediate classes. As a teaching aid it is unsurpassed and deeply appreciated by faculty and students alike.

At a tea given recently in the library, for the foreign students enrolled in the college, there were present representatives of some twenty foreign countries including Mexico, Costa Rica, Puerto Rico, Colombia, Honduras, the Phillipine Islands, China, Japan, Russia, Germany, and Norway.

Los Angeles City College:

The Foreign Language Department of Los Angeles City College opened its fall semester with a registration of 2550 students of foreign languages, twenty full-time and eight part-time instructors.

Four one-unit courses were successfully offered by the Foreign Language Department for the first time this fall: namely, French 11—Molière and his Comedies, German 11—Goethe and *Faust*, Italian 11—Dante and his *Divine Comedy*, Spanish 11—Cervantes and *Don Quixote*.

On Tuesday, October 27, Mr. John Tatum, Instructor of French, presented on the campus the first of three lectures included in the Los Angeles Board of Education Institute Service. Mr. Tatum gave a very interesting motion-picture-lecture on "Brittany; Her People and Her Customs."

On February 17, at 7:45 p.m., Mr. Meyer Krakowski, Instructor of German, will present the second of the lectures on "Goethe and Our Times," on the occasion of the two-hundredth anniversary of his birth.

Mr. Miguel Tirado, Instructor of Spanish, will present the third lecture, "The Spirit of Don Quixote," on March 17, 7:45 p.m.

Miss Lucile Lenoir, Instructor of French, spent her summer vacation visiting her native France. A description of her trip to the members of Alpha Mu Gamma on Friday, November 5, filled many young hearts with a desire to visit France sometime in the near future.

Dr. Elizabeth Reed and Miss June Adams, Instructors of Spanish, spent the summer in Mexico. Dr. Reed and Miss Adams lived in Mexico City with a very interesting family. They also spent a few days at San José Purúa. They journeyed to Morelia, Lake Pátzcuaro, and revisited Taxco. They enjoyed especially the leisurely care-free life of Acapulco.

Mr. Brooks J. Blaisdell, Instructor of Spanish and Counselor at Los Angeles City College, spent the summer in Mexico. Mr. Blaisdell was accompanied by his wife, Maria.

Mr. Herman Stromer, formerly at Pasadena City College, joined the Los Angeles City College foreign language faculty in September as Instructor of German.

Dr. Florence Bonhard, Miss Theresa Picciano, and Mr. Frank Memoli have been teaching in the Foreign Language Department in the absence of Miss Geraldine Billings, Miss Mårea Goddard, Miss Alice Schulz, and Miss June Adams.

The Alpha Chapter of Alpha Mu Gamma, under the auspices of the Inter-Cultural Relations Committee, recently sponsored an essay contest for the students of English at the University of Brussels.

#### Pasadena City College:

Mr. Eugene C. Leuders, Instructor of Spanish at Pasadena City College, traveled the Spanish Main this summer. Included in the itinerary were the Deep South, Florida, Cuba, Yucatan, Guatemala, and Mexico. Highlights of the trip were St. Augustine, Santiago de Cuba, Chichén, Itzá, Uxmal, Chichicastenango, Antigua, Atitlán, Rio Dulce in the Guatemalan tropics, Quiriguá, and Zaculén.

**Chaffey Union High School—Ontario :**

Allaglossia, an organization of foreign language teachers of San Bernardino and Riverside Counties, met October 14 for dinner, meeting at Holdeman House in Alta Loma. Miss Clara Bissell of Chaffey Union High School is president this year. Speakers for the occasion were two students who traveled in Europe this summer—Patrick Powell of Chaffey College told of his trip in Germany with the Youth Hostel Group, and Bruce Woods, Redlands University senior, described his summer in France. Mr. Woods' father is a diplomatic attaché in Paris.

**Colton Union High School—Colton :**

In the Colton High School, there are 256 Spanish-speaking students: seniors, 37; juniors, 50; sophomores, 76; freshmen, 93.

These Spanish-speaking students are put in special classes to give them an opportunity to advance more rapidly, since they already have a speaking knowledge. They are divided into three classes of Spanish 1, and two classes of Spanish 2. Those in Spanish 2, if they do the work, may earn two credits.

There is also in the department a Spanish 3 class, consisting of fifteen Spanish-speaking and fifteen English-speaking students. This class is called "Los Compadres," and has as its motto "Learn to live with one another in tolerance and in harmony." It is a very interesting class because the students have much to learn from each other.

**Fairfax High School:**

Henrietta Way retired in June and is now living at 345 Thalia Street, Laguna Beach, California.

**Hamilton High School:**

Mrs. Caroline Clifton is an exchange teacher at the Lycée in Tours, France, this year. She writes enthusiastically of the cordial French reception of the American teachers and of the honors paid them in Paris and elsewhere.

Mrs. Clifton writes that outside preparation is not required of the younger students, since the method of teaching English is entirely conversational.

Miss Francoise Thomaseau, a charming young lady from the Lycée at Rennes, France, is taking Mrs. Clifton's place. Miss



Thomaseau finds her seven successive hours of daily duty at the school somewhat confining after the scattered teaching hours to which she is accustomed and which gave her complete freedom between classes. The absence of final examinations and an Inspector-General make our children less eager to learn, she feels, and more inclined to be entertained. Teachers in France usually specialize in one subject and are constantly taking work in that subject.

Mademoiselle Thomaseau at one time spent six months in Spain to learn Spanish, but decided that English should be her field. Hamilton is fortunate to have her this year.

Miss Anita Risdon spent last summer in Mexico, as is her custom. However, this year she attended school instead of teaching as she has done for many previous summers.

Newport Harbor High School—Newport Beach:

The Newport Harbor Union High School Spanish Department in its remodeled cottage has made several striking changes this year. First-and second-year courses are now emphasizing the life-centered conversational class procedure, using the new Kaulfers-Blayne series. Great enthusiasm is also found in the newly-formed third-year class, which is organized as a Spanish Club, undertaking various projects such as putting on a one-half-hour radio program.

John H. Francis Polytechnic High School:

The Modern Language Department, consisting of Mrs. Mary Jenkins Ament, Messrs. Dale Porter and Richard Owen, Miss Barbara E. Smith, Mrs. Anne Thomas, and Mrs. Virginia G. Dasso, chairman, is assisting in the Americanization work of a special department at Polytechnic, installed this fall. The chairman of this group is Mrs. Linda Watson, formerly of Belmont. The members of her staff are: Miss Helen F. Brockmeier, formerly teacher of English, German, and music; Mr. Joaquin Fraters, who has had experience teaching Mexican children; Miss Gloria Gallinatti, who comes from Gompers and who can sympathize with the struggle to learn English when one's native language is Basque and Spanish; Miss Hanna Jensen, from Jefferson and the English and Social Studies Departments; Miss Lucille Turner, from the Americanization and Language classes of Belmont; Miss Ruth Von Bloeker, who recently returned from

three years at the American Embassy at Lima, Peru; and Mrs. Addie Watson, a teacher of Spanish and from Van Nuys.

It is interesting to note that four of the above persons mentioned and Miss Josephine Gallegos, Spanish teacher in the Braille Department, worked in the Office of Censorship in Los Angeles. These are the two Mrs. Watsons and the Misses Turner and Von Bloeker.

The enrollment is about 325 and increasing. About two-thirds of them are orientals (all American citizens). About ninety of these boys and girls are from Mexico, Central America, and South America. A few came from Europe and there is one Indonesian and one Greek. The Indonesian speaks Dutch slowly for the German-born and thus interprets.

#### Santa Monica High School—Santa Monica:

The Foreign Language Department of Santa Monica High School, under the leadership of Miss Claribel L. Bickford, has sponsored a series of radio programs this fall on the school FM station. These programs have featured Spanish-American countries and have been put on by the students of the department.

Miss Claribel L. Bickford and Miss Ellen Sullivan of the Foreign Language Department spent the summer in Mexico.

The department boasts a very active Spanish Club. Last Spring the club was responsible for a Pan-American Day Assembly for the entire school. It presented a program of dances, vocal numbers, and talk on Guatemala by Señorita Amparo Casillas, who had just returned from a concert tour through that country.

#### Wilson High School:

El Club Los Alegres of Woodrow Wilson High School, with a membership of seventy-five active students, has just completed one of the most worthy projects ever undertaken by a Spanish Club; i.e., the construction of a beautiful fountain of inlaid tile and a graceful centerpiece in the form of a fish supported by a coral reef. Water flows from the fish's mouth. The garden is planted to resemble a typical Spanish patio. At the next meeting, the fish will be christened, "La Chatita Sirena." A special double assembly on November 4 will celebrate the completion of the fountain. The Club invites the members of the Modern

Language Association to come and view the artistic fountain.

Berendo Junior High School—Los Angeles:

Mr. Ernest Yorba, Spanish teacher and sponsor of El Club Panamericano, is a direct descendant of one of the early California settlers. Mr. Yorba's paternal ancestor came to California with Portolá's expedition in 1769 and became owner of the Spanish land grant known as Rancho Santiago de Santa Ana. The Yorba rancho has long been famous for the hospitality of its owners.

Miss Cherryl Dunbar, teacher of Foreign Adjustment classes, toured the United States and Canada, after attending the Republican Convention in Philadelphia.

Miss Augustine Dalland, accompanied by Dr. Hélène Marburg, professor of French at Pomona College, visited Ensenada last summer.

At a beautifully-appointed tea given at her home last June, Mrs Pearl Hart Houghton, former teacher of German, announced that she would not return to teach this fall. In appreciation of her many services to the boys and girls at Berendo, the women of the faculty presented Mrs. Houghton with a beautiful crystal bowl.

Bret Harte Junior High School:

In the B8, Mrs. Coombs, Latin instructor, is teaching a new type of class called, "Exploratory Language." The purpose of this class is to give a background for the future study of Latin and Spanish, through songs, myths, folklore, and some interesting historical events.

Because the material for *The Forum* was given to the printer earlier by the editors, it was impossible to contact all of the schools in time for publication. The necessary adjustment will be made for the next issue.

Make sure that your school is represented in "News and Notes."

Please address all news and notes to:

Josephine L. Indovina  
Los Angeles City College,  
Los Angeles 27, California

## REVIEWS

Arnold Bauer, *Thomas Mann und die Krise der bürgerlichen Kultur*, Das Transmare Buch, Berlin 1946, Pp. 134.

Although generally well written, this survey of the development of Mann's views on politics and of his concept of *Bürgerlichkeit* offers hardly anything new to the literary historian. However, it ought to have helped the German reader to regain contact with his own literature and liberal tradition. Unfortunately, the author himself seems not to have assimilated that part of Mann's work which was published after 1934. He barely mentions a few titles and completely fails to discuss the more recent of Mann's books. The relations of Thomas Mann and *bürgerliche Kultur* cannot be adequately treated without reference to such works as *Vom kommenden Sieg der Demokratie*, published eight years before Bauer's study. To this reviewer the author's failure to take cognizance of Mann's writings in exile symbolizes the regrettable fact that the iron curtain which Nazism created around Germany has not been torn down yet.

KURT BERGEL

*University of California, Los Angeles*

*Hugo's Swedish Simplified*, David Mc Kay Company, Philadelphia.

The book is announced to be "an easy and rapid self-instructor" and as such "a practical guide to modern conversational Swedish." Now that Americans are visiting Sweden more and more frequently, there no doubt is a real need for books of this kind.

Many sounds in Swedish have no exact equivalents in English. The author of a self-instruction book in Swedish, therefore, is forced to use some kind of phonetic alphabet. This is a very difficult problem to manage, especially if one wants to do it in a popular way. The author of this book has not always been happy in his attempt to use the right symbols. For example, the long Swedish *e* does not sound like English *ay*. The Swedish sound is a simple vowel, not a diphthong. For the same reason it is wrong to say that the Swedish long *o* sounds like English *o* in *hole*. The Swedish *aa* might be compared with *aw* in English *law* in words like *laang*, but not in words like *aaker*, *kaal*, *straa*. The statement that there are no diphthongs in the Swedish language does not take into consideration loan-words like *aula*, *augusti* and *Europa*.

The remarks about quantity seem, as a rule, to be correct, though with one important exception: It is misleading to say that the last vowel in words as *hemma*, *pipa*, *blomma* is long (pp. 13 and 17).

With reference to spelling, it is astonishing to read that we in Sweden still alternatively use forms as *hvar* for *var*, *bref* for *brev*, *hvilken*, *hvem* for *vilken*, *vem*, *godt* for *gott*, etc. Such forms have been out of use since before 1910.

As a whole, the choice and distribution of grammatical facts is well done. Useful conversational sentences are introduced in the first lesson, easy reading with imitated pronunciation and literal translation in the sixth lesson. Only really

important grammatical rules are given. The chief principles of construction are clearly explained and the examples are generally practical and easy.

A common fault with books of this kind seems to be that the vocabulary often contains words seldom used, at least in conversational speech. Such material as fairy tales and historical anecdotes is as a rule not very useful. This book, however, contains less of that kind of material than many other books for beginners. It is perhaps not necessary for a beginner to know the Swedish words for *parrot*, *arab*, and *dagger*. And it certainly would be better to give the student the Swedish equivalents for *hotel* and *restaurant* than to speak of the more oldfashioned *inn*. Quite out of place is such a story as *Patrioten* (p. 126).

According to the title, the book will be a guide to modern *conversational* Swedish. Why then everywhere bother the student with the oldfashioned plural-endings of the verbs? They are nowadays never used in colloquial speech and we find them more and more seldom in written Swedish. Thus we say *vi har*, not *vi hava*, *vi skall*, not *vi skola*, *vi är* not *vi äro*. A phrase like *Vi hava tur som träffa er hemma* (p. 149) sounds ridiculous to Swedish ears. This constant use of the plural verb-forms has in one case led to a grammatical fault: it is wrong to say *Det äro de icke* (p. 12), it must be *Det är de inte*. (*Icke* and *ej* are literary forms, *inte* is the colloquial form.)

Another wrong construction is *lfall ni gaar, jag skall ocksaa gaa* (p. 74). The right word-order is . . . *skall jag ocksaa gaa*.

Phrases and sentences are not always idiomatic. Some examples: *Ni tycks baada yngre* (p. 79) for *Ni tycks baada vara yngre*. *Hon var den mest välgörande damen* (p. 85) for *Hon var den dam, som idkade mest välgörenhet*. *Jag maaste lära det* (p. 87) for *Jag maaste lära mig det, till ingen nytta* (p. 118) for *kan ej användas, förberedde sig* (p. 128) for *gjorde sig i ordning*.

I have the impression that the faults and inadvertencies now pointed out easily could have been avoided, if somebody with a lively feeling for the Swedish language had gone through the book before it went to press. Perhaps that can be arranged before the next edition will appear.

BENGT HOLMBERG

Walter Vincent Kaulfers and Thornton Clark Blayne. *Voces de las Américas*, Henry Holt and Co., New York, 1947. Pp. xiii, 476.

All over South America I met Americans, vacationing or on business, who found that classroom Spanish wasn't meeting the test of everyday conversation. Repeatedly I was asked, "Why don't we get something practical, something really usable in our Spanish classes?" "Like this!" said a disillusioned fellow traveler as he pulled out some interesting pamphlets in Spanish provided by Pan American Airlines for the information of traveling Americans.

My answer to such a question now is *Voces de las Américas*, a splendid book of practical, functional Spanish. This is not just preparation for more interesting material when the student has a good foundation. The first page has a *real* menu, the lesson is called "Tengo Hambre". Lesson four says ¡Atención automovilistas! Here is *practical* vocabulary for those future Pan-

American Highway travelers. Lesson 7 is "Vamos al teatro!" with a *real program* to read.

This book contains 454 pages of useful information, good reading material in both English and Spanish. The teacher has an excellent opportunity to present grammar inductively but he can also use the compact, intensive study of grammar presented on pages 369-476 for a more direct approach.

A most attractive feature of the book is the wonderful collection of pictures: rural life, city life, points of historic interest, musicians, artists, dancers, fiestas, movie stars, etc. These are an inexhaustible source of conversational topics.

History and Geography? Yes, but this is not presented as a dull narrative. It has been dramatized into exciting, simple drama in Spanish with a brief explanation of setting in English to be read by "un anunciador."

Songs from different countries lend gaiety. Simple poetry adds beauty. There are "chistes" for humor. Perhaps, the only criticism of the book is the abundance of material. But, the imaginative teacher will delight in selecting usable, entertaining and instructive material for classes of all ranges of ability.

THERESA M. PICCIANO

*University High School*

M. S. Pargment, *Beginning College French*, Henry Holt and Co., 1948.

This new edition of *Initiation à la langue française* is not just a reprint. It contains far more material and supplementary exercises than the previous book: a number of lessons have been rearranged. There are 76 of these, followed by 39 additional ones—short stories, poems, and songs. The introduction to French pronunciation, the reference grammar, and the list of irregular verbs are found in the last hundred pages of the book.

Mr. Pargment's method is both inductive and deductive, essentially practical. It does not do away with grammar, though non-essential points have been eliminated. Important points are presented very clearly and in such a way as to make the student use them while studying them. Except in the first 14 lessons, all rules of grammar that can be stated in a few words are in French; for the others the student is referred to the Reference Grammar in English in the last part of the book. Every lesson contains pronunciation exercises, oral and written exercises. A daily dictation has been provided.

Teachers using this textbook will find in Mr. Pargment's Foreword a very clear presentation of his method. One of his statements deserves particular attention: mistakes must be forestalled rather than corrected. Home-work should consist mainly, perhaps exclusively, in "fixing" material that has been gone over in class. The author's text are all as interesting and coherent as they are readable. Few French grammars offer the student such a well graded and useful vocabulary, consisting of words having the highest frequency and range in modern every-day life. This is probably the most admirable feature of the book.

In many respects this handbook is very different from other popular French



grammars. It offers an eclectic method of teaching and learning French based on sound principles of psychology and pedagogy.

PAUL BONNET

*University of California, Los Angeles*

Nicholson B. Adams, *España. Introducción a su civilización*, Henry Holt and Company, N. Y., 1947. vi., 369 pp.

This book is the Spanish translation of Professor Adams' earlier work *Heritage of Spain*, published in 1943.

It is an adaptation, rather than a literal translation, done in beautiful and impeccable Spanish, for which the author acknowledges the assistance of well-known Spanish writers and scholars. Some additions and modifications have been made on the original English text, which add to the value of this Spanish edition. Comparing the Spanish version with the English original, I find the former somewhat periphrastic and verbose. Occasionally one asks himself if the plain and, at times, incisive or pungent phases of Professor Adams' English text were not preferable to the somewhat poetic or toned down Spanish wording that one finds here and there. Compare for example, the sentence (speaking of Juan Ruiz), "The sight of a pretty woman can distract him in a flash," which becomes "le distrae en un santiamén de todos sus principios la vista de un par de ojos centelleantes o de un suerpo gallardo" (pp. 80-81). The "two fierce dominicans" appointed by Ferdinand and Isabella as the first Inquisitors are "dos dominicos, poco misericordiosos" (p. 109). Many examples of this kind could be adduced.

The first chapter on the geography of Spain has been practically rewritten and much new and valuable material has been added regarding agriculture, mines, commerce, communications, and regions. The bibliography at the end of the book has been enriched and brought up to date (1946) with many new titles.

The rest of the material of the Spanish version, including the beautiful illustrations (comprising cathedrals, landscapes, costumes, paintings, famous authors, etc.) remain the same as in *Heritage of Spain*. A new map of Spain, in colors, delineating clearly the different regions, is a much appreciated feature of this edition.

As regards the presentation of the different aspects of Spanish culture and civilization one may find in this work a certain unbalance. More than half of the chapters (15) deal exclusively with the history of literature, the rest being devoted to history for the major part (8 chapters). Only three chapters are given to the arts (architecture, painting, music). It would seem that a more even balance of the various cultural manifestations of Spain would have given the student or general reader a better comprehension of Hispanic civilization and culture. The author justifies his position in the *Prefacio*: "He tratado de poner en letras de molde los hechos principales de la historia, la literatura y el arte españoles, insistiendo en la literatura, todavía insuficientemente conocida." Valid though this argument may be for the average reader of the English text, it is unquestionable that the student of Spanish literature (who would presumably be

the main user of this book) has access to a great variety of material in Spanish on the history of literature; while he has to search high and low to find in one book (or in many books, for that matter) an adequate treatment of the development and various styles of architecture, the schools of painting, music, sculpture, etc. I must add, however, that the treatment given by Professor Adams to the literary works and figures of Spain is so fresh and stimulating that the student will be compensated, at least partly, for this overemphasis. The presentation of books, authors, and literary currents is done in a lively and skillful manner, without the dryness and monotony so characteristic of the average literary history. The verve and sparkle of Professor Adams' chapters on literature will be, I am sure, a stimulating and inspiring factor in the enjoyment of this book by the Spanish student.

It is to be regretted that the period of Roman domination and culture, which is so important for the development of Spanish civil and ecclesiastical institutions, and which marks the beginning of Spain's religious heritage, is treated briefly and somewhat superficially. Nothing else could be possible in the scant five pages given it. The Visigothic period (300 years) is dismissed in four pages. The Arabic period, somewhat richer (13 pages) could be bettered. To fill these gaps, the student still must consult the standard works of reference of Altamira, Madariaga, Ballesteros, etc.

In the presentation of contemporary events, the author makes his position clear, when he says in the *Prefacio*: "Como el autor no quiere fingir una imparcialidad severa y fría respecto a los problemas actuales que afectan a toda la humanidad, se notará en la parte histórica que no puede menos de contemplar con repugnancia la dictadura franquista."

Professor Adams' *España* is, in spite of the above strictures, a most valuable book that fills a real need and one that will prove of service and inspiration to the student of Spanish culture. It is not an easy task to relate and evaluate the accomplishments of a nation in a single book. The merit of the performance increases when these accomplishments are told in thoroughly enjoyable and sparkling language. This Professor Adams has done competently and with love towards Spain and her great past.

HERMENEGILDO CORBATO.

*University of California at Los Angeles*

Alejandro Casona, *Nuestra Natacha*. Comedia en tres actos. Editada por William H. Shoemaker. New York: D. Appleton Century Company, 1947. Cloth xxxv, 178 pp. Price, \$1.50.

Al día siguiente de estrenarse en Madrid *Nuestra Natacha*—en el Teatro Victoria, la noche del 6 de febrero de 1936—dije yo en los periódicos españoles donde entonces tenía a mi cargo la crítica teatral, que esta obra de Casona era la mejor producción escénica representada en España desde los grandes aciertos de Benavente—ya estaba en lamentable decadencia el gran comediógrafo—, y que sólo podía comparársele en mérito—así como en éxito popular—"Yerma", la magnífica creación del malogrado García Lorca. He seguido después la trayectoria del teatro español a través de la crítica y de la lectura de las mejores obras repre-

sentadas, y creo poder asegurar que no se ha estrenado en los escenarios de España desde la aparición de *Nuestra Natacha* ninguna comedia de tal alto valor literario. Es, en mi opinión, superior desde el punto de vista teatral a *La sirena varada*, a *La dama del alba* y a las restantes producciones del mismo autor, que goza de merecida fama como comediógrafo.

Pero no solamente por razones de calidad literaria me parece recomendable la lectura de *Nuestra Natacha* en las clases de lengua española. Tiene además otro valor no menos estimable, y es el de reflejar el espíritu, los sentimientos, la moral y las aspiraciones de la generación universitaria española anterior a la guerra, de aquella juventud que fué sin duda el más precioso exponente, en cuanto gallardo y prometedor, del gran esfuerzo hecho por el pueblo español desde principios de siglo para restaurar sus valores nacionales en un gigantesco movimiento que tuvo su culminación en la marcha coordinada de los intelectuales y de los trabajadores—considerándose lo mejor de España—para hacerse cargo de la dirección de los destinos del país.

¡Magnífica juventud escolar la de los años 1925 a 1935!. Vibraba en ella el alma de España con todo el vigor de los siglos gloriosos y con todo el anhelo de un gran pueblo que quiere a toda costa resurgir, después de la decadencia iniciada cuando, como ha dicho clarivamente Federico de Onís, habiendo llegado el genio español —hombres de la frontera y del "plus ultra"— al límite de su expansión territorial en la costa americana del Pacífico, ya no pudo ir más allá. Y, por desgracia, lo mejor de aquella juventud universitaria de los últimos años del decenio se sacrificó hasta perder la vida en la terrible guerra que ha costado a España un millón de muertos.

*Nuestra Natacha* sirve ahora para evocar con trazos vivos la brillante personalidad y la generosa raíz espiritual de la generación universitaria española anterior a la catástrofe. Por ello me considero obligado a recomendar su lectura a nuestros estudiantes de español, que sienten el natural deseo de profundizar su conocimiento del alma de España. Encontrarán en esta obra algún compañero tal vez incomprensible —como *Lalo*, que al terminar, sin desearlo, una carrera principia otra solamente para seguir siendo estudiante— pero verán en *Natacha* el símbolo de las virtudes y el paradigma de la juventud de todos los países donde el trabajo y el sacrificio por un ideal pueden ser fecundos.

Contiene la edición a que me refiero un excelente material de enseñanza de la lengua española preparado concienzudamente por su editor, el profesor Shoemaker, y un notable estudio biográfico y crítico de Alejandro Casona y del conjunto de su producción literaria.

Desde el punto de vista de nuestras universidades, me parece *Nuestra Natacha* la obra preferible para que la representen los estudiantes norteamericanos cuando, en las fiestas culturales dedicados a conmemorar los valores de la civilización hispánica, deseen llevar a la escena una de las mejores creaciones modernas del teatro español. Al encarnar los tipos estudiantiles de esta obra, habrán hecho revivir muy nobles y simpáticos episodios que fueron calurosamente aplaudidos por los universitarios españoles y por el público que frecuentaba los teatros.

JERONIMO MALLO.

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James O. Swain, *Ruedo Antillano, A Carribbean Conversational Reader*,  
D. C. Heath and Company, Boston.

This handy little reader comes in thirty chapters of digestible Spanish which, by average standards, should not be too difficult for a fifth semester high school Spanish class. The gastronomic modifier is used advisedly, for the pace at which the six members of the party on this Carribbean journey move, assures digestibility of the vast amounts of food consumed in each chapter.

The book offers no new approach in the writing of a travelogue for foreign language classes. The same "average American family" (father, mother, daughter, and son) plus two young relatives, go through the usual preparations, get under way aboard the family automobile, meet the timely Latin American good neighbors who are going the same way, and the inevitable friends in different countries, who seem to appear providentially to make the trip more complete.

The book, however, does give authentic coverage of the many phases of life and experience necessary for the student of Spanish to get a clear and sympathetic picture of the Major Antilles and at least two countries on the mainland.

The journey from Atlanta to Cuba, to Haiti, to Puerto Rico, to Santo Domingo, back to Cuba, thence to Panama, and then northward to Costa Rica, with just a glimpse of Honduras and Guatemala, and a hurried round trip from Vera Cruz to Mexico City, is accomplished by various means of conveyance: automobile, plane, bus, train, steamship, and burro. Frankly, it is not uninteresting, if information is all one needs, but it lacks the condiments that would add the necessary flavor to this kind of instructional diet so often served to unsuspecting students of Spanish.

The normal criteria by which reading material is selected for the high school Spanish Classes and lower division university classes make *Ruedo Antillano* acceptable, and it will, no doubt, find its way without obstacles to the shelves of many a high school Spanish department.

The exercises at the end of the chapters devoted to the trip are divided into four parts for each chapter: A. Preguntas; B. Modismos; C. Algo que hacer; and D. Para completar. The last part might have been called, "Tradúzcase la parte en inglés", for that is precisely what it asks the student to do.

One worthy departure from the time-honored formulae is the use of a vocabulary "not scientifically controlled", as Professor Swain puts it. The idea that every reader must conform to this or that word list has always elicited from the reviewer the verbal yawn—Who cares? Give the student something authentic, but shield him not from the very words or constructions that lend the native touch to such readers as *Ruedo Antillano*.

OSCAR M. JIMENEZ

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Heinrich Heine: *The Sea and the Hills. The Harz Journey and The North Sea.* Translated by Frederic T. Wood. Boston, Mass., 1946, 133 pp. \$2.50.

In surveying recent Heine literature, the reviewer is struck by the international interest in Heine which in no wise has been stilled. The year 1947 marked the 150th anniversary of Heine's birth. The following list of studies, which doubtless could be multiplied many times by zealous bibliographic research, may be looked upon as contributions to the world commemoration which should have taken place.

In England there is the translation by William Stirling.<sup>1</sup> In France the biographies by Victor Bernard<sup>2</sup> and F. Fejtö.<sup>3</sup> Switzerland contributes a doctoral dissertation by Samuel Bächli.<sup>4</sup> In Germany there are at least two studies: a biography by H. Eulenberg<sup>5</sup> and a volume by the well-known scholar, H. Meyer-Benfey.<sup>6</sup> In America we have the research of Walter Wadeuhl, including his critical edition of Heine, which awaits publication; the Heine volume edited by Hermann Kesten;<sup>7</sup> the dissertation by Stanton L. Wormley;<sup>8</sup> a selection from Heine's views on Judaism;<sup>9</sup> the translations by Herman Salinger<sup>10</sup> and E. B. Ashton;<sup>11</sup> and finally, the translation by Frederic T. Wood, here under view, a noteworthy addition to the unheralded jubilee.

Professor Wood has chosen an original title for his book which aptly encompasses the themes of the two selections translated. The volume consists of a frontispiece, the well-known portrait of Heine as a young man; a dedication to the translator's parents; a foreword (pp. 9-16), which gives succinctly an illuminating and lively interpretation of the personal experiences of Heine at the time the two selections were written; and, finally, the two translations proper with a number of helpful footnotes.

In the "Foreword" the translator describes his sources:

"The present translation of *The Harz Journey* is based on the edition of

<sup>1</sup>*The North Sea and Other Poems.* London, England, 1947, 171pp.

<sup>2</sup>*H. Heine.* Paris, France, 1946, 413pp.

<sup>3</sup>*H. Heine.* Paris, France, 1946, [pagination unavailable]. *H. Heine. A Biography.* Translated into English by Mervyn Savill. London, England, 1946 301pp.

<sup>4</sup>*Heine in seinen Jugendbriefen.* Zürich, Switzerland, 1945, 117pp.

<sup>5</sup>*H. Heine.* Berlin, n. d. [1945-47], [pagination unavailable].

<sup>6</sup>*H. Heine und seine Hamburger Zeit.* Hamburg, n. d. [1945-47], [pagination unavailable].

<sup>7</sup>*Works of Prose.* In a new translation by E. B. Ashton. New York, N. Y., 1943, 346 pp.

<sup>8</sup>*Heine in England.* Chapel Hill, N. C., 1943, 310pp.

<sup>9</sup>*H. Heine. Jüdisches Manifest.* Eine Auswahl aus seinen Werken, Briefen und Gesprächen. Hrsg. von Hugo Bieber, 2. erweiterte Auflage der *Confessio Judaica.* New York, N. Y., 1946, 315pp.

<sup>10</sup>*Germany, A Winter's Tale, 1844.* New York, N. Y., 1944, 156pp.

<sup>11</sup>*The Rabbi of Bacherach, A Fragment.* With a Selection of Heine's Letters and an Epilogue by E. Loewenthal. Translated by E. B. Ashton. New York, N. Y., 1947, 93pp.

Ernest Elster (Leipzig and Vienna, 1890), which is itself founded on the second edition (1830) of the original text. But three brief passages from the first edition, omitted by the author from later revisions, have been included in this translation because of their intrinsic interest . . . For much of the material of this introduction and for the footnotes, which are offered merely for the purpose of clarifying the customs of the period or of identifying personages long since forgotten, I am principally indebted to Elster, as all students of Heine must be. The editions of Paul Beyer and of Wilhelm Bölsche, as well as general works of literary history, have also lent their valuable aid." (pp. 14-15)

The reviewer read *The Harz Journey* several times, and with each reading enjoyed even more the spirited translation which so well reproduces Heine's German in smooth, modern, and idiomatic English. I shall illustrate Professor Wood's successful translating by quoting two characteristic passages of somewhat differing mood. The first is satiric prose, the second more poetic, but still mischievous.

"Im allgemeinen werden die Bewohner Göttingens eingeteilt in Studenten, Professoren, Philister und Vieh, welche vier Stände doch nichts weniger als streng geschieden sind. Der Viehstand ist der bedeutendste. Die Namen aller Studenten und aller ordentlichen und unordentlichen Professoren hier herzuzählen, wäre zu weitläufig; auch sind mir in diesem Augenblick nicht alle Studentennamen im Gedächtnisse, und unter den Professoren sind manche, die noch gar keinen Namen haben. Die Zahl der Göttinger Philister muss sehr gross sein, wie Sand, oder besser gesagt, wie Kot am Meer; wahrlich, wenn ich sie des Morgens, mit ihren schmutzigen Gesichtern und weissen Rechnungen, vor den Pforten des akademischen Gerichtes aufgefplant sah, so mochte ich kaum begreifen, wie Gott nur so viel Lumpenpack erschaffen konnte." (Elster, III, p. 16)

"In general the inhabitants of Göttingen are divided into students, professors, philistines, and cattle—which four classes, however, are anything but rigorously kept apart. The cattle class is the most important. It would take too much time to recount here the names of all students and of all regular and irregular professors; at this moment, too, I do not have in mind all the students' names, while among the professors there are many who as yet have no name whatever. The number of Göttingen philistines must be very large, like sand or, to put it better, like scum by the sea; truly, when I saw them planted in the morning before the gates of the academic court, with their dirty faces and white bills, I could scarcely comprehend how God could have created such a pack of rascals." (p. 21)

"Unendlich selig ist das Gefühl, wenn die Erscheinungswelt mit unserer Gemütswelt zusammenrinnt, und grüne Bäume, Gedanken, Vogelgesang, Wehmut, Himmelsblaue, Erinnerung und Kräuterduft sich in süssen Arabesken verschlingn. Die Frauen kennen am besten dieses Gefühl, und darum mag auch ein so holdselig ungläubiges Lächeln um ihre Lippen schweben, wenn wir mit Schulstolz unsere logischen Taten rühmen, wie wir alles so hübsch eingeteilt in objektiv und subjektiv, wie wir unsere Köpfe apothekenartig mit tausend Schubladen versehen, wo in der einen Vernunft, in der anderen Verstand, in der dritten Witz, in der vierten schlechter Witz und in der fünften gar nichts, nämlich die Idee, enthalten ist." (Elster, III p. 72-73)



"Infinitely blissful is the feeling when the world of appearances coalesces with our world of emotions and green trees, thoughts, song of birds, wistfulness, the blue of the heavens, remembrance, and the fragrance of plants entwine in sweet arabesques. Women know this feeling best, and it is perhaps for this reason that such a sweet, incredulous smile hovers on their lips when we boast with scholastic pride of our logical deeds, how we have divided everything so nicely into objective and subjective, how we have furnished our heads with a thousand compartments, as in an apothecary's shop, in one of which is contained reason, in a second understanding, in a third wit, in a fourth bad wit, and in a fifth nothing at all, that is, an idea." (p. 88)

To be noted in the above translations is Professor Wood's sensitivity to and faithful reproduction of the tantalizing features of Heine's prose style: frivolity bordering on satire, abruptness of transition, and poetic tenderness.

Although Professor Wood offers no explanation of the method used in his translation of the *Harzreise*, with regard to the translation of the *Nordsee* he remarks that:

"In reproducing the meaning it attempts, of course, to be as accurate as possible; in the *manner* of expressing the thought it must, like an organ piece transcribed for the piano, conform to the genius of the instrument for which it is designed." (p. 16)

Let us compare the English and German versions of the poem that begins the collection as a sampling of the translator's success in his undertaking.

### *Krönung*

Ihr Lieder! Ihr meine guten Lieder!  
Auf, auf! und wappnet euch!  
Lasst die Trompeten klingen.  
Und hebt mir auf den Schild  
Dies junge Mädchen,  
Das jetzt mein ganzes Herz  
Beherrschen soll, als Königin.

Heil dir! du junge Königin!  
Von der Sonne droben  
Reiss ich das strahlend rote Gold.  
Und webe draus ein Diadem  
Für dein geweihtes Haupt.  
Von der flatternd blauseidnen Himmelsdecke,  
Worin die Nachtdiamanten blitzen,  
Schneid ich ein kostbar Stück,  
Und häng es dir, als Krönungsmantel,  
Um deine königliche Schulter.  
Ich gebe dir eine Hofstaat  
Von steifgeputzten Sonetten,  
Stolzen Terzinen und höflichen Stanzen;  
Als Läufer diene dir mein Witz,

Als Hofnarr meine Phantasie,  
 Als Herold, die lachende Träne im Wappen,  
 Diene dir mein Humor.  
 Aber ich selber, Königin,  
 Ich kniee vor dir nieder,  
 Und huldigend, auf rotem Sammetkissen,  
 Überreiche ich dir  
 Das bisschen Verstand,  
 Das mir, aus Mitleid, noch gelassen hat  
 Deine Vorgängerin im Reich.  
 (Elster, I. unavailable, cf. Walzel, I. p. 187)

*Coronation*

Ye songs! Ye songs of mine so friendly!  
 Up, Up! and arm yourselves!  
 Let the loud trumpets thunder,  
 And raise upon your shield  
 This youthful maiden  
 Who now and evermore  
 Shall rule as queen o'er all my heart.

All hail to thee, my youthful queen!

From the sun above there,  
 Rending the radiant crimson gold,  
 I'll weave a royal diadem  
 For thine anointed head.  
 From the quivering, blue-silken vault of Heaven,  
 Where the diamonds of night are flashing,  
 I'll clip a precious piece  
 To drape, as coronation mantle,  
 In folds around thy queenly shoulders.  
 I'll give thee a royal household  
 Of stiffly decked out sonnets,  
 Lordly terzetos and courteous stanzas;  
 As page shall wait on thee my wit,  
 As court fool all my fancy free,  
 As herald, with merry tear in his bearings,  
 Serve thee my humour well.  
 I, however, O my queen,  
 Shall bend my knee before thee,  
 And humbly, on crimson velvet cushion,  
 I shall offer to thee  
 The small bit of sense  
 That, moved by great compassion, let me keep  
 Thy precursor in this realm. (pp. 99-100)

Noteworthy in this Englishing is the accuracy of the translation as well as the stylistic reproduction of the original, even to the irregularity of the lines. Effectively captured, too, are the spirit and word pictures of the German.

We turn now to several excerpts from three different poems in the collection. Before so doing, note the translator's trenchant analysis of Heine's poetic style:

"Heine employed irregular lines varying between two and four feet in length, embellishing them with internal rhyme, alliterating consonants, long rolling compounds, repetition of words for the sake of emphasis, and refrains. The single metrical foot may contain, besides the stressed syllable, one, two, or three unstressed syllables. Instances of the juxtaposition of two accented syllables, with no intervening sinking, can also be found. These various devices produce a total effect of continual unrest; there is a constant rising and falling as of the bosom of the deep, a sudden jarring as of waves clashing together, or a mighty surging as of billows progressing majestically toward the shore. In a very peculiar sense these poems are for the ear, not for the eye." (pp. 15-16)

In the following passages let us see how the translator renders those qualities which he so patly characterized.

*Sturm (AI)*

Es wütet der Sturm,  
Und er peitscht die Wellen,  
Und die Wellen, wutschäumend und bäumend,  
Türmen sich auf, und es wogen lebendig  
Die weissen Wasserberge,  
Und das Schifflein erklimmt sie,  
Hastig mühsam,  
Und plötzlich stürzt es hinab  
In schwarze, weitgährende Flutabgründe—(Walzel, I, p. 199)

*Storm (AII)*

Now rages the storm  
And it whips the waves,  
And the waves, wild-foaming and combing,  
Tower up high; there's a surging and swelling  
Of hoary hills of water,  
And the vessel surmounts them,  
Straining, struggling,  
And crashes suddenly down  
To black, wide-yawning flood-abysses. (p. 110)

*Meeresstille (BI)*

Meeresstille! Ihre Strahlen  
Wirft die Sonne auf das Wasser,  
Und im wogenden Geschmeide  
Zieht das Schiff die grünen Furchen. (Walzel, I, p. 201)

*Ocean Calm (BII)*

Ocean calm! The sun is casting  
Beams of light upon the water,  
In the billowing irradiance  
Furrows green the ship is cutting. (p. 111)

*Untergang der Sonne* (CI)

Die schöne Sonne  
 Ist ruhig hinabgestiegen ins Meer;  
 Die wogenden Wasser sind schon gefärbt  
 Von der dunkeln Nacht,  
 Nur noch die Abendröte  
 Überstreut sie mit goldnen Lichtern;  
 Und die rauschende Flutgewalt  
 Drängt ans Ufer die weissen Wellen,  
 Die lustig und hastig hüpfen,  
 Wie wollige Lämmerherden.  
 Die Abends der singende Hirtenjunge  
 Nach Hause treibt. (Walzel, I. p. 213)

*Sunset* (CII)

The sun in beauty  
 Has calmly descended into the sea;  
 The billowing waters are tinted now  
 By the darksome night.  
 For only the evening redness  
 Bestrews them with lights all golden;  
 And the roaring might of the flood  
 Hurls to the shore the wavelets white,  
 That merrily hop and hasten,  
 Like wooly flocks of lambkins,  
 Which evenings by singing shepherd laddie  
 Are driven home. (p. 121)

In passages AII, BII, and CII, Professor Wood, as a reliable scholar, does not err in the interpretation of the text. The competence with which he has translated Heine's prose is equally present in the translation of the poetry. The translation of these representative passages, which is of an even and high quality, offers in the English rendering special difficulties, e.g., alliterating consonants, compound words, and sibilants. They are as effectively reproduced as is permitted by the inherent differences in the languages. To be sure, there are some words and phrases in the translation which lack the fire of the original. But they detract only negligibly from the effectiveness of the whole. This reviewer is not a poet, but it appears to him that Professor Wood has the requisite equipment and inspiration of a poet-translator and has captured to a high degree Heine's poetic spirit and imaginative style.

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VI

VI

*A Guide to*

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